THE NUMBER OF RASA-S

BY V. RAGHAVAN

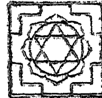
Formerly Professor and Head of the Department of Sanskrit

UNIVERSITY OF MADRAS

FOREWORD BY

Prof. M. HIRIYANNA

Late Professor of Sanskrit, Maharaja's College, Mysore



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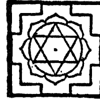
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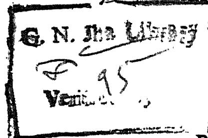
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PREFACE TO THE THIRD EDITION

On the lines mentioned in paragraphs two and three in the Preface to the second edition, I have, in the present third edition effected further improvements and included several additional ideas, data and references. Knowledge is a continuous process, always expanding and improving.

I renew my thanks to those whom I have mentioned in the Preface to the second edition.

4-7-1975 V. Raghavan

PREFACE TO THE SECOND EDITION

BEFORE *The Number of Rasa-s* was published in book-form by the Adyar Library, in 1940, it had appeared serially in the pages of the *Journal of Oriental Research*, Madras, in the years 1936-37. It was then the first detailed study of the subject and of Śānta Rasa in particular.

In this, as in my other studies, as Prof. M. Hiriyanna mentioned in the Foreword which he kindly wrote to the first edition, I had drawn my data from unpublished manuscripts as much as from published works, bringing to light and also bringing together all the crucial textual material bearing on the subject and required for its exposition. In the years that had passed, during which the book has been in wide use, not only have some texts been newly published, but I myself have been continuously noting additional data and portions of the book where the treatment could be elaborated.

The present second edition of the book is thus a revised and enlarged one. Besides effecting some improvements in the presentation, I have dealt with some additional ideas like the identity of Ālambana and Sthāyin in Śānta, have devoted greater attention to some topics like the treatment of Bhakti by Bopadeva

and Hemādri, the Māyā and Citra Rasa-s, the varieties of Vipralambha, particularly Śāpa and Karuṇa-vipralambha-s, the Dayā-vīra and the additional Vyabhicārin-s and Sāttvika-s, and have also taken into consideration certain additional texts not available formerly.

I am thankful to the Adyar Library and Research Centre and its authorities for bringing out this second edition, and to its staff and to Dr. K. Kunjunni Raja, for assistance in the course of the printing of this work. Dr. S. S. Janaki has also helped in the reading of the proofs.

11-10-1967 V. RAGHAVAN

PREFACE TO THE FIRST EDITION

RASA, Aucitya and Dhvani form the three great contributions of Sanskrit Alaṃkāra Śāstra to the subject of literary criticism. Rasa is the very 'soul' (*ātman*) of poetry and drama. Of this concept of Rasa, one aspect, namely the number of the Rasa-s—whether they are only the eight mentioned by Bharata or are more —is studied in the following pages. The study now and then does necessarily touch more fundamental aspects of the concept of Rasa also.

This study was originally published in the form of articles in the *Journal of Oriental Research*, Madras. It was suggested to me that I might bring them out in book-form. That they have appeared now in book-form is due to the kindness of Dr. G. Srinivasa Murti, Director, Adyar Library, to whom my thanks are due for the inclusion of this publication in the Adyar Library Series. I must thank also Dr. C. Kunhan Raja, D. Phil., Reader in Sanskrit, University of Madras and Curator, Adyar Library.

Thanks are also due to the authorities of the *Journal of Oriental Research*, Madras, and to the authorities of the University of Madras for permitting this publication.

Madras V. RAGHAVAN
29-7-1940

FOREWORD

I GLADLY respond to the desire of Dr. Raghavan that I should contribute a Foreword to this book. He has been carrying on researches in the field of Sanskrit literary criticism for several years past, and the material which he has brought together here shows how extensive is his acquaintance with the literature on the subject. He draws his data, it will be seen, from unpublished manuscripts as readily as he does from published works. The opinion formed on any aspect of the subject by one who has devoted so much time to its study and whose knowledge of it is so wide, is of special value and deserves the careful attention of all scholars.

The particular problem considered here is that of the number of Rasa-s, and its consideration necessarily involves the discussion of many important points relating to their nature and scope. As in the case of other problems investigated by the ancient Indians, we find here also an astounding variety of solutions. While some thinkers have held that there is but one Rasa, others have maintained that the Rasa-s are many, there being a wide divergence of opinion respecting their exact number. The usual view, however, is that there are eight Rasa-s or nine, with the addition of what is termed Śānta:

श्रृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ।।

Although Dr. Raghavan considers all these views more or less in detail, the main part of his discussion is concerned with the admissibility of Śānta as the ninth Rasa. His treatment of the question is quite comprehensive, and he examines it both from the historical and the aesthetic sides. A brief reference to each of them may not be out of place.

Owing to the uncertainty of our knowledge of the early phases of Indian classical literature, it is not possible to say when poets began to portray this Rasa. The ascetic and mystic elements, however, which form its distinctive basis, are very old features of Indian life; and they were highly valued by those who followed the teaching of the Veda as well as by those who did not. So we may assume that the Śānta attitude found expression in literature quite early; and this is corroborated by the works of Aśvaghoṣa even if, on account of its chronological indefiniteness, we leave out of consideration the *Mahābhārata*, the usual example given of Śānta Rasa. As regards writers on Poetics, the earliest to recognize it definitely, so far as our knowledge at present goes, was Udbhaṭa. Possibly its recognition by them was even earlier. Bharata's view in the matter is somewhat doubtful, by reason of the unsatisfactory character of the text of the *Nāṭyaśāstra* as it has come down to us. Some manuscripts of it mention only eight Rasa-s, but others nine. The weight of

evidence bearing on the point seems, on the whole, to be on the former side; and Dr. Raghavan adduces several convincing arguments to show that the references to this Rasa in Bharata are all spurious. But it should be added that the *Nāṭyaśāstra* contains nearly all the essential points necessary for a theoretical formulation of it.

Before we pass on to the aesthetic aspect of the question, it is desirable to distinguish the emotive content or theme of a literary work from the aesthetic sentiment which, according to the prevalent Indian view, its idealized representation evokes in the reader or the spectator. Thus in the case of the *Śākuntala*, Duṣyanta's love for Śakuntalā forms the chief theme while the emotion, which it awakens in us as we witness the drama enacted, is Śṛṅgāra. When we ask whether Śānta can be a Rasa, we mean whether situations in life involving the quietistic sentiment lend themselves to be similarly dealt with in literature. If they do, then Śānta is a Rasa; otherwise, it is not. The practice of great poets like Kālidāsa, which is after all the true touchstone in such matters, shows that Śānta situations can certainly be thus delineated in literary works. In the last act of his play, just alluded to, Kālidāsa describes the tranquillity and holiness of Mārīca's hermitage in a manner which affects us most profoundly. But, however splendidly depicted, Śānta Rasa occupies only a subordinate place there; and a doubt may therefore arise whether it can be the leading sentiment in a work, i.e. whether it can be portrayed

in such a manner that it will impress us at the end as the predominant element in the unity of Rasa-s which, according to the Indian view, every work of art is expected to achieve. Some of the works of Aśvaghoṣa, to whom I have already referred, show that it can be so represented. The *Mahābhārata* also, at any rate in its present form, illustrates the same truth, as set forth by Ānandavardhana in his masterly way in the last section of his *Dhvanyāloka*.

Yet there were theorists who denied that Śānta could be an art emotion. It is hardly necessary to examine their arguments when we have the practice of great poets and the opinion of great art critics to the contrary. But a reference should be made to one of them which appears, at first sight, to possess some force. This argument is that the attitude of mind for which Śānta stands is altogether a rare one, and that its representation in art cannot therefore appeal to more than a very few. The objection, it is obvious, is based on the supposition that the test of true art is in the wideness of its appeal. The advocates of Śānta brush this argument aside usually by saying that such questions are not to be decided by a plebiscite; but, by thus admitting the narrowness of its appeal, they seem to give up their position. Their conclusion that Śānta is a Rasa is irresistible. Indeed, it would have been a strange irony of circumstance if Indians, of all, had excluded it from the sphere of art. The way in which this particular objection is met, however, is not satisfactory. May it be that the contention that the

appeal of Śānta is only to a very few is wrong? No unwonted occasion in life—whether it be one of joy or one of sorrow—passes without bringing home to man the supreme desirability of spiritual peace. It means that the need for such peace is fundamental to the human heart; and this conclusion is confirmed by the pure satisfaction which the contemplation, for example, of the images of Buddha in meditative repose brings to so many. If so, the Śānta mood is by no means uncommon; and Śānta Rasa need not be an exception to the rule that the appeal of art is general. What is uncommon is the capacity in man to capture that mood and cultivate it, so that it may come to prevail over all other moods; but this deficiency does not matter so far as art is concerned, for it has the power, of itself, to enable him to attain, albeit only for a while, the peace of spirit which, as an old Indian critic has observed, even a Yogin has to strain himself long to win.

Dr. Raghavan makes a valuable contribution to the study not merely of Sanskrit literary criticism but of Indian Aesthetics as a whole, for the conception of Rasa, though it is here dealt with chiefly in its relation to poetry, is general and furnishes the criterion by which the worth of all forms of fine art may be judged. I have no doubt that the book will be read and appreciated very widely.

M. H.

SYNOPSIS

I

The Advent of Śānta

Bharata mentions only eight Rasa-s and Kālidāsa knows only eight Rasa-s. Daṇḍin describes and illustrates only eight Rasa-s (p. 1). Bharata says that Śṛṅgāra, etc. are the eight Rasa-s mentioned by Brahmā; the significance of the mention of Brahmā here (p. 2). The names Brahmā, Sadāśiva, Bharata and Taṇḍu in the history of Nāṭya literature (pp. 2-5). The question whether Taṇḍu and Nandikeśvara are identical (pp. 5-8). Rājaśekhara's reference to Nandikeśvara as the first exponent of Rasa-s and its explanation (pp. 8-9). The texts of Śiva, Brahmā and Bharata (p. 10). Vāsuki the first to speak of Śānta Rasa according to Śāradātanaya (pp. 11-12). Kohala and Śānta (p. 12). The questions which arise regarding Śānta Rasa (pp. 13-14).

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ABBREVIATIONS AND SELECT BIBLIOGRAPHY

(Of Sanskrit works, only some are included here for elucidating the abbreviations; for the rest, see Index of Sanskrit Works and Authors)

Abhi. Bhā.=*Abhinavabhāratī*, Abhinavagupta's commentary on *Nāṭyaśāstra*, MS. in Govt. Oriental MSS. Library, Madras, and printed text, GOS, Baroda.

Adyar=*Catalogue of the Sanskrit MSS. in the Adyar Library*, in 2 parts, 1926; 1928.

Alaṃ. Kaus.=*Alaṃkārakaustubha* of Kavikarṇapūra, Varendra Research Society, Rajshahi, 1926.

ALB=*Adyar Library Bulletin.*

ALS=Adyar Library Series.

Alwar=*Catalogue of the Sanskrit MSS. in the Library of H. H. the Maharaja of Alwar*, by Peter Peterson, 1892.

(*Sir*) *Asutosh Mookerjee Silver Jubilee Volumes* (vol. III, pt. 3), Calcutta, 1927.

Auf.=Th. Aufrecht's *Catalogus Catalogorum*, Leipzig, 1891; 1896; 1903.

Ben. Skt. Ser.=Benares Sanskrit Series, Chowkhamba Sanskrit Series Office, Benares.

Bhā. Pra.=*Bhāvaprakāśa* of Śāradātanaya, GOS 45, 1930.

Bhoja's Śr. Pra.=*Bhoja's Śṛṅgāra Prakāśa*, by Dr. V. Raghavan, 'Punarvasu', Madras, 1963.

Bom. Br. R.A.S.=*A Descriptive Catalogue of Saṃskṛta and Prākṛta MSS. in the Library of the Bombay Branch of the Royal Asiatic Society*, by H. D. Velankar, 1926; 1928; 1930.

BORI=Bhandarkar Oriental Research Institute, Poona.

Br. Mu. Ptd. Bks. Cat.=*Catalogue of Sanskrit, Pali and Prakrit* (*Printed*) *Books in the British Museum*, London, 1876-92; 1892-1906; 1906-28.

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Catalogue Sommaire des Manuscrits Sanscrits et Pālis, by A. Cabaton, Bibliothèque Nationale, Paris, 3 parts, 1907; 1908; 1912.

Hiralal=*Catalogue of Sanskrit and Prakrit MSS. in the Central Provinces and Berar*, by Rai Bahadur Hiralal, Nagpur, 1926.

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Dhva. Ā.=*Dhvanyāloka* of Ānandavardhana, KM 25, 1928.

DR=*Daśarūpaka* of Dhanaṃjaya, N. S. Press ed., 1897 (with *Avaloka*).

DR. A=*Daśarūpakāvaloka* of Dhanika.

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HD, B. N. K. Sharma, *A History of Dvaita School of Vedānta and Its Literature*, vols. I & II, Bombay, 1960.

Hpr. Notices, II=*Notices of Sanskrit MSS.* Second Series, by Mm. Haraprasad Sastri, 1900; 1904; 1907; 1911.

Hpr. Report 1895-1900=*Report on the Search for Sanskrit MSS.* 1895-1900, Mm. Haraprasad Sastri.

IHQ=*Indian Historical Quarterly*, Calcutta.

Introduction (on the History of Alaṃkāra Śāstra) to an edition of the *Sāhitya Darpaṇa*, P. V. Kane.

IO=*Catalogue of the Sanskrit and Prākrit MSS. in the Library of the India Office*, London, vol. I, by J. Eggeling in 7 parts, 1887; 1889; 1891; 1894; 1896; 1899; 1904; and vol. II, by A. B. Keith, in 2 parts, 1935.

Jainagranthāvali, published by Jain Śvetāmbara Conference, Bombay, 1902.

JBRAS=*Journal of the Bombay Branch of the Royal Asiatic Society*, Bombay.

JOR=*Journal of Oriental Research*, Madras.

Journal of the Music Academy, Madras.

JRAS=*Journal of the Royal Asiatic Society* of Great Britain and Ireland, London.

KA=*Kāvyālaṃkāra* of Rudraṭa, KM 2, N. S. Press, 1928.

KĀ=*Kāvyādarśa* of Daṇḍin, M. Rangacharya's ed., Madras, 1910.

KAH=*Kāvyānuśāsana* of Hemacandra, KM 70, N. S. Press, 1901.

KASS=*Kāvyālaṃkārasārasaṃgraha* of Udbhaṭa, (with Pratīhārendurāja's commentary), N. D. Banhatti, Poona, 1925.

Kāvyālaṃkāra of Bhāmaha, KSS 61, 1928.

KLV=*Kalpalatāviveka*, L. D. Bharatiya Sanskriti Vidyamandira, Ahmedabad-9, 1968.

KM=Kāvyamālā edition.

K. Pra.=*Kāvyaprakāśa* of Mammaṭa.

KSS=Kashi Sanskrit Series.

Lahore=Report on the compilation of the Catalogue of the Sanskrit Manuscripts for the year 1879-80. By Pandit Kasi Nath Kunte. Lahore.

Madras MS.=MS. in the Madras Govt. Oriental MSS. Library.

MD=*A Descriptive Catalogue of the Sanskrit MSS. in the Govt. Oriental MSS. Library*, Madras.

Mitra, Notices=*Notices of Sanskrit MSS.*, by Rajendralal Mitra, 11 parts, 1871-90.

MT=*A Triennial Catalogue of MSS.* in the Govt. Oriental MSS. Library, Madras.

Mysore=*Catalogue of Sanskrit MSS. in the Govt. Oriental Library*, Mysore, 2 parts, 1922; 1928.

ND=*Nāṭyadarpaṇa* of Rāmacandra and Guṇacandra, GOS 48, 1929.

NŚ=*Nāṭyaśāstra* of Bharata.

NSP=Nirnaya Sagar Press, Bombay.

N.W. Provinces Cat.=*A Catalogue of Sanskrit MSS. in Private Libraries of the North Western Provinces*, Benares, 1874.

Oppert=*Lists of Sanskrit MSS. in Private Libraries of Southern India*, by Gustav Oppert, 2 parts, Madras, 1880; 1885.

Oxford=*Catalogus Codicum Sanscriticorum Bibliothecae Bodlienae*, by Th. Aufrecht, Oxford, 1864.

Peterson=*Reports of Operations in Search of Sanskrit MSS. in the Bombay Circle*, by Peter Peterson, Bombay (6 Reports).

Report of a Second Tour in Search of Sanskrit MSS. made in Rajputana and Central India in 1904-6, by S. R. Bhandarkar, Bombay, 1907.

RG=*Rasagaṅgādhara* of Jagannātha, KM 12, 1888.

Rice=*Catalogue of Sanskrit MSS. in Mysore and Coorg*, by L. Rice, Bangalore, 1884.

RT=*Rasataraṅgiṇī* of Bhānudatta, Venkateswara Press, Bombay, 1914; with *Naukā*, Banaras, 1885.

Sāhityadarpaṇa of Viśvanātha, N. S. Press, 1922.

SKA=*Sarasvatīkaṇṭhābharaṇa* of Bhoja, KM 95, 1925.

SM=*Sāhityamīmāṃsā*, TSS 114.

Śṛ. T=*Śṛṅgāratilaka* of Rudrabhaṭṭa, KM Gucchaka 3.

Śṛ. Pra.=*Śṛṅgāra Prakāśa* of Bhoja. MS. in the Govt. Oriental MSS. Library, Madras.

SR=*Saṃgītaratnākara* of Śārṅgadeva, Anandasrama Skt. Series 35, 1896-7.

Stein=*Catalogue of the Sanskrit MSS. in the Raghunatha Temple Library of H.H. the Maharaja of Jammu and Kashmir*, M. A. Stein, 1894.

Studies in the History of Sanskrit Poetics, S. K. De, 2 Parts, 1923; 1925.

TD=*A Descriptive Catalogue of the Sanskrit MSS. in the Tanjore Mahārāja Serfoji's Sarasvatī Mahāl Library*, Tanjore.

Travancore Curator's List=Catalogue of Sanskrit MSS. collected by the Curator for the publication of Sanskrit MSS., Trivandrum.

TSS=Trivandrum Sanskrit Series.

Varendra ed.=ed. by Varendra Research Society, Rajshahi, Bangladesh.

VJ=*Vakroktijīvita* of Kuntaka, ed. by S. K. De, Calcutta, 1928.

Weber=*Die Handschriften-Verzeichnisse der Königlichen Bibliothek zu Berlin* (Sanskṛit und Prākṛit-Handschriften), by A. Weber, two vols., the second in three parts, Berlin, 1853; 1886; 1888; 1891.

ना० शा०=नाट्यशास्त्रम्.

THE NUMBER OF RASA-S

I

For long, the Rasa-s were only eight in number. The text of the *Nāṭya-śāstra* of Bharata originally spoke only of eight Rasa-s. For a long time, the poets also were speaking only of eight Rasa-s. Kālidāsa says in his *Vikramorvaśīya*:

मुनिना भरतेन यः प्रयोगो भवतीष्वष्टरसाश्रयो नियुक्तः ।
ललिताभिनयं तमद्य भर्ता मरुतां द्रष्टुमनाः सलोकपालः ॥ II. 18.

Vararuci's *Ubhayābhisārikā* has occasion to mention Rasa-s and their number. The context is a dramatic contest. The Viṭa praises one of the courtesans who is going to enact *Purandaravijaya* in the temple of Indra at Kusumapura. The Rasa-s are here mentioned as eight in number:

यस्यास्तावत् प्रथमं रूपश्रीनवयौवनद्युतिकान्त्यादीनां गुणानां संपत्, चतुर्विधाभिनयसिद्धिः, द्वात्रिंशद्विधो हस्तप्रचारः, अष्टादशविधं निरीक्षणम्, षट् स्थानानि, गतिद्वयम् (-त्रयम्), **अष्टौ रसाः**, त्रयो गीतवादित्रादिलयाः, इत्येवमादीनि नृत्ताङ्गानि त्वदाश्रयेणालंकृतानि ।

Caturbhāṇī, Madras, 1922, p. 13.

On the side of the theorists, the writers on Poetics, Rasa-s were only eight up to the time of Daṇḍin who briefly describes and illustrates only the eight Rasa-s. Naturally, we suppose that Bhāmaha also knew only eight Rasa-s. These eight Rasa-s are thus given by Bharata:

शृङ्गार-हास्य-करुण-रौद्र-वीर-भयानकाः ।
बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ।
एते ह्यष्टौ रसाः प्रोक्ता द्रुहिणेन महात्मना ।

NŚ., KM ed., VI. 15-16.

And their Sthāyin-s are thus given:

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्सा विस्मयश्चेति स्थायिभावाः प्रकीर्तिताः ॥ ibid., VI. 17.

We are unable to fix the exact significance of the record here made by Bharata that these are the eight Rasa-s expounded by the great Brahmā. The mention of Brahmā may after all refer only to the legendary background of the *Nāṭya-śāstra.* The very first verse says that *almost* the first exponent of the Nāṭya-śāstra is Brahmā:

नाट्यशास्त्रं प्रवक्ष्यामि ब्रह्मणा यदुदाहृतम् । I. 1.

And this, Brahmā himself learnt from Śiva. This legend is settled in later times and is mentioned by all writers. How far is this based on evidences within the *Nāṭya-śāstra* itself?

To begin with, sage Bharata says that Brahmā himself contemplated and created out of the four Veda-s, the fifth Veda called the *Nāṭya-veda* (I. 16-19). Śiva is mentioned in the first chapter, for the first time, with reference to the Kaiśikī Vṛtti. Brahmā says that the beautiful, graceful and delicate Kaiśikī cannot be properly presented by male actors, that it can be properly interpreted only by actresses and that he has seen it depicted by only one of the male sex, namely God Śiva (I. 45). We hear of Śiva again only in chapter IV. The first drama *Asuravijaya* or *Amṛtamathana* [1] was

[1] It is this *Amṛtamathana* that Kālidāsa makes into the *Lakṣmīsvayaṃvara* in his *Vikramorvaśīya*.

enacted before an audience of Deva-s and Asura-s in Deva-loka during the Indradhvaja festival (I. 54-7).

तदन्तेऽनुकृतिर्बद्धा यथा दैत्याः सुरैर्जिताः ।

After this 'Samavakāra,' the first drama to be staged, was finished, Brahmā one day took Bharata and his troupe to Kailāsa to give a performance before God Śiva. This 'Samavakāra', and a Ḍima called *Tripuradāha*, an enactment of one of Śiva's own exploits, were staged there (IV. 5-10). At the conclusion of the staging of the plays, Śiva praised Brahmā and the actors and told them that the beautiful and varied Karaṇa-s and Aṅgahāra-s of the Tāṇḍava dance which He himself did every evening might be introduced into the Pūrvaraṅga of their drama, so that their plain (Śuddha) Pūrvaraṅga might become a Citra, variegated, (IV. 11-15). He called upon one of his Gaṇa-s, Taṇḍu, to teach Bharata the Aṅgahāra-s and Karaṇa-s of Tāṇḍava (IV. 17-18). Thus Śiva is seen as the God of dance proper, while Brahmā himself created drama and won Śiva's appreciation for his creation of this art. Bharata is the first artist whom Brahmā chose for the exposition of the art that he created. Brahmā's creation of the art of drama referred to all parts of it—the text of the drama, the acting of it, the music that supported the performance and finally the Rasa which the above three evoked in the hearts of the audience. This is the meaning of the verse:

जग्राह पाठ्यमृग्वेदात् सामभ्यो गीतमेव च ।
यजुर्वेदादभिनयान् रसानाथर्वणादपि ॥

The story given above points to the historical fact that dance existed first and that drama was then created. Taṇḍu signifies the link between the two. The gods of the two, dance

and drama, are Śiva and Brahmā. So it is that Bharata, who represents the composite art of dance-drama, says at the beginning:

प्रणम्य शिरसा देवौ **पितामहमहेश्वरौ** ।

and Abhinavagupta adds here, in his commentary:

एको (ब्रह्मा) विजिगीषुर्नाट्यप्रवर्तयितेति देवः । भगवांस्तु आनन्दनिर्भरतया क्रीडाशीलः संध्यादौ नृत्यतीति **नाट्ये तदुपस्कारिणि च नृत्ते** तदुपज्ञं प्रवृत्तिरिति तावेवात्र अधिदैवतं गुरू चेति नमस्कार्यौ ।

Abhi. Bhā, GOS, 1st ed., vol. I, p. 2.

Thus Śiva's contribution is dance which served to beautify drama—*tadupaskāriṇi ca nṛtte.* Brahmā's contribution itself was self-sufficient for drama. He spoke of Text, Action, Music and Rasa. It is to this part of the drama of Brahmā that Bharata refers in chapter VI, when he says that these are the eight Rasa-s *spoken of by Brahmā.*

एते ह्यष्टौ रसाः प्रोक्ता **द्रुहिणेन** महात्मना ।

It is on this text that Śāradātanaya bases himself when he says that, according to Brahmā, the Rasa-s are only eight, and the ninth, Śānta, is impossible.

. . . . तस्माच्छान्तस्य नोद्भवः ।
तस्मान्नाट्यरसा अष्टाविति **पद्मभुवो** मतम् ॥

Bhā. Pra., GOS, ch. II, pp. 46-7.

These bits of legend have to be connected with some facts available to us, namely that there were really large texts on Nāṭya known as works of Śiva or Sadāśiva and Brahmā. Abhinavagupta himself refers to the three authorities, Sadāśiva, Brahmā and Bharata.

एतेन सदाशिव-ब्रह्म-भरतमतत्रयविवेचनेन ब्रह्ममतसारताप्रतिपादनाय, etc. *Abhi. Bhā.*, GOS, vol. I, p. 8.

The upshot of the discussion here gives the noteworthy fact that, of the three works *Sadāśiva-bharata*, the *Brahma-bharata* and Bharata's *Nāṭya-śāstra*, the *Brahma-bharata* is the best and most important, according to some. The *Daśarūpaka-kārikā-s*, IV. 38 and 39, proving Rasa to be Sāmājikāśraya, i.e. as something existing in the hearts of the spectators, are quoted and attributed to Sadāśiva by Śāradātanaya (*Bhā. Pra.*, VI. p. 152). This ascription does not seem to be reliable. The argumentative style of the Kārikā-s points to a later author. Whether this particular ascription be true or not, it can be accepted that old works in the name of Sadāśiva and Brahmā existed. Though from the internal evidence of the *Nāṭya-śāstra* of Bharata we know of Śiva as having contributed dance only, there may be a *Sadāśiva-bharata* dealing with all departments of Nāṭya. It is also likely that this *Sadāśiva-bharata* is of special importance for its chapters on dance, on Tāṇḍava, its Karaṇa-s and Aṅgahāra-s.

Similarly Taṇḍu, who, in the *Nāṭya-śāstra*, simply passes the Tāṇḍava from Śiva to Bharata, may have some old Nāṭya work to his credit. There is some difficulty in understanding the name Taṇḍu. In chapter I of the *Nāṭya-śāstra*, we hear of a Taṇḍu who is one of the hundred sons of Bharata (I. 26). From chapter VI, we know him as belonging to Śiva's retinue. In chapter I. 26, the text has a variant (GOS, I, p. 18, fn.) Tāṇḍya, and in chapter IV. 17 and 18, we have the variant Tāṇḍin (GOS, I, p. 19, fn.). Abhinavagupta says that the reading *taṇḍu* is appropriate, in view of that word's suitability to the derivation of the word *tāṇḍava*.

सर्वत्र पाठे तण्डुशब्द एव युक्तः, ताण्डवशब्दव्युत्पत्तिवशात् ।

Abhi. Bhā., GOS, vol. I, p. 90.

It looks as if 'Taṇḍu' was created out of the word *tāṇḍava*. Surely, this Tāṇḍava was performed by Śiva before Taṇḍu who, on Śiva's bidding, taught it to Bharata. Therefore, the name Tāṇḍava could not have been the name given to the dance subsequent to Taṇḍu imparting it to Bharata.[1] In this connection, the text of Abhinavagupta's commentary seems to say that this Taṇḍu is none else than Nandin, the chief attendant of Śiva. We find in M. R. Kavi's ed., vol. I, p. 90 :

तण्डुमुनिशब्दौ (नन्दिभर)तयोरपरनामनी ।

But in the MS. of the *Abhinavabhāratī* in the Madras Government Oriental MSS. Library, we find the passage running thus :

तण्डुमुनिशब्दौ तस्योरेव (?) नामनि(नी) । (vol. I, p. 68.)

and it is rather difficult to reconstruct or understand this text. There does not seem to be unanimity among writers regarding the identity of Taṇḍu and Nandin. The *Śabdakalpadruma* says that, according to Halāyudha, Taṇḍu is a door-keeper of Śiva, *śivadvārapālaviśeṣa*. The *Vācaspatya* says the same thing and adds that it is a name of Nandikeśvara:

शिवद्वारपालविशेषे नन्दिकेश्वरे । नन्दी भृङ्गिरिटिस्तण्डुः ।

[1] The explanation of Tāṇḍava by Taṇḍu is not the only explanation. Bhānujī and Kṣīrasvāmin, in their commentaries on the *Amarakośa* (Nāṭyavarga, v. 10) give Tāṇḍava as being so called after its exponent, Taṇḍu. Bharatamallika (in his comm. on *Amara*) says that the sage Tāṇḍa (not Nandikeśvara, a Śivagaṇa) promulgated the Śāstra which came to be called after him 'Tāṇḍi'

In the *Śabdakalpadruma*, we find that according to the *Trikāṇḍaśeṣa*, the other names of Nandikeśvara are Nandin, Śālaṅkāyana and *Tāṇḍavatālika*, and that according to Hemacandra, the other names are Nandin and *Taṇḍu*. Keśava's *Kalpadrukośa* (GOS ed., p. 392, vv. 117-18) gives Nandin, Śālaṅkāyana, *Tāṇḍavatālika*, *Taṇḍu*, Kelīkila and Kūṣmāṇḍaka as the other names of Nandikeśvara. If Taṇḍu is a name of Nandikeśvara, he would be both the time-keeper for Śiva's Tāṇḍava (*tāṇḍava-tālika*) and the promulgator of the Tāṇḍava (*taṇḍunā proktaṃ tāṇḍavam*). But, according to Sarvānanda and Bharatamallika, the person who is responsible for the Śāstra through which Tāṇḍava got its name, is a sage (*muni*) named Tāṇḍa or Tāṇḍya. And Taṇḍu whom Śiva asked to teach the Tāṇḍava to Bharata may not be Nandikeśvara but may be some other Gaṇa of Śiva. Ratnākara's *Haravijaya*, which is a storehouse of information for the Nāṭya-researcher, mentions Nandīśa and Taṇḍu as two different persons and the commentator, Rājānaka Alaka, adds that Taṇḍu is one of the Pramatha-gaṇa-s of Śiva.

नन्दीशनिर्दयकराहतपुष्करेषु मन्द्रं ध्वनत्सु मुरजेषु विभज्य तण्डुः ।
आसारितेषु परिकल्पितसप्तभेदपर्याप्तशोभमथ ताण्डवमभ्यगायत् ।।

NSP ed., II. 20.

(neuter); and from this Tāṇḍi is Tāṇḍava derived. 'ताण्डेन कृतं ताण्डि, नृत्यशास्त्रम्, तदस्यास्तीति भरतः (अमरटीकायाम्)। See the *Śabdakalpadruma* and the *Vācaspatya* on Tāṇḍava. Sarvānanda's *Ṭīkāsarvasva*, TSS ed., pt. 1, p. 41 has: ताण्ड्येन मुनिना प्रोक्तं . . . ताण्डि नृत्यशास्त्रम् । तदस्यास्तीति ताण्डवम् । To these derivations, Subhūticandra adds 'तण्डते (तण्ड्यते) भूरनेनेति ताण्डवम् ।' Tāṇḍava is so called because, being a forceful dance (Uddhata), the ground is heavily stamped upon (from the root *taḍ*). Vidyāvinoda Nārāyaṇa gives all these explanations. Rāyamukuṭa gives Sarvānanda's and Svāmin's explanation and adds: तडिधातोः ताण्डवमिति तु कौमुदी ।

Comm.: तण्डुनामा प्रमथः। ताण्डवं नाम गीतकम् आत्मप्रोक्तम् अभ्यगायत्[1] ॥ p. 21.

From this it would appear that Nandin is the drummer and Taṇḍu the singer of the libretto for Śiva's dance. Abhinavagupta gives an extract from Kohala also on p. 182 (GOS, vol. I) having some bearing on Taṇḍu and Tāṇḍava.

The name Nandin is found twice in the *Nāṭya-śāstra* (IV. 260 and 261) in connection with the Piṇḍī-bandha-s. More than one work on Nāṭya has come down to us as the work of Nandikeśvara. Rājaśekhara ascribes the first treatment of Rasa to Nandikeśvara and the first treatment of drama to Bharata.

रूपकनिरूपणीयं भरतः, रसाधिकारिकं नन्दिकेश्वरः।

Kāvyamīmāṃsā, GOS ed., p. 1.

The chief ground on which Rājaśekhara ascribes the first treatment of Rasa to Nandikeśvara is the record made by Vātsyāyana in his *Kāma-sūtra-s*, I. 1-8, that Nandikeśvara is the first author on Kāma. Love may be taken to be indicative of the other Rasa-s and further, it is the most important of the emotions which form the material for literature. Śāradātanaya relates a Rasa-legend in chapter 3 of his *Bhāvaprakāśa*, in

[1] Tāṇḍava thus meant also the song, to the accompaniment of which Śiva danced; the dance too came to be called Tāṇḍava. Such instances of dances getting their names from the songs, the Tāla of the song, etc. or the songs, the rhythms and the dances being known by the same names are common. E.g. Carcarī is a Tāla, a musical composition, a dance and also a spring festival in which the Carcarī is danced (*Ratnāvalī*, I). Cf. Jatisvara, Varṇa, Pada, etc. in the modern South Indian Nautch, in which names of musical compositions serve as names of the dance items also.

which Nandin figures, and which legend he ascribes to Vyāsa—*vyāsaproktena mārgeṇa kathayāmi yathārthataḥ*. We do not yet know of a work of Vyāsa on Nāṭya. The legend given in the *Bhāvaprakāśa* is this: Brahmā created the worlds at Śiva's bidding and then contemplated upon the past and saw with his mind's eye the doings of Śiva. Nandikeśvara appeared before Brahmā at that time and taught him Nāṭya and asked him to teach the art to the Bharata-s, i.e. actors. Brahmā created the art of representation, drama, with a past story of Śiva called *Tripuradāha*, a Ḍima. The Bharata-s staged this *Tripuradāha* and while Brahmā was witnessing it, there came forth from his four faces four Vṛtti-s with the four Rasa-s : Śṛṅgāra, Vīra, Raudra and Bībhatsa. Concluding this story of the origin of Rasa, Śāradātanaya says:

व्यक्ता मुखेभ्यश्चोत्पन्ना इत्यूचुः शंकरादयः ।

The Śaṃkara mentioned here is another puzzle.[1] Śāradātanaya brings Nārada also into the story and says that Nārada expounded this account of the origin of Rasa to Bharata, the sage (ch. 3, p. 58). The two Guru-paramparā-s found here are 'Śiva—Nandin—Brahmā—the Bharata-s' and 'Nārada—Bharata, the sage'. In chapter X, Śāradātanaya relates another story of how Nāṭya came to earth from heaven, in which also the former Guru-paramparā is given. The actors, the Bharata-s, are sent to this world and they write treatises on the art.

[1] Śaṃkara may mean Śiva himself and this would mean then that the *Sadāśiva-bharata* is the source of this story. A Śaṃkara is cited in Pārśvadeva's *Saṃgītasamayasāra*, TSS ed., p. 42:

सकलं निष्कलं चेति वाद्यमेतद् द्विधा भवेत् ।
कथितं शंकरेणेदम् एकतन्त्रीसमाश्रयम् ॥

नाटयवेदाच्च भरताः सारमुद्धृत्य सर्वतः ।
संग्रहं सुप्रयोगार्हं मनुना प्राथिता व्यधुः ।।
एकं द्वादशसाहस्रैः श्लोकैरेकं तदर्धतः ।
षड्भिः श्लोकसहस्रैर्यो नाटयवेदस्य संग्रहः ।।

Bhā. Pra., GOS, p. 287.

The Bharata-s wrote two works, one in 12,000 verses and another in 6,000 verses. The basis of these two is the *Nāṭya-veda* which is perhaps double the extent of the first of these two. The second work in 6,000 verses is the present *Nāṭya-śāstra* of Bharata and the *Daśarūpakāvaloka* quotes it by the name, *Ṣaṭsahasrī*:

षट्सहस्रीकृताप्युक्तम्—'एभ्यश्च सामान्यगुणयोगेन रसा निष्पद्यन्ते' इति ।[1]

Bahurūpamiśra has quoted the former work written in 12,000 verses, the *Dvādaśasāhasrī*, in his gloss on the *Daśarūpaka*.[2] M. R. Kavi quotes the *Yāmalāṣṭakatantra* in the preface to his edition of the *Nāṭya-śāstra* (vol. I, p. 6, fn. 1), according to which the *Nāṭya-veda*, which Śāradātanaya mentions as the basis of the two abridgements, is a work in 36,000 verses. Which of these two, the *Nāṭya-veda* and the *Dvādaśasāhasrī*, is the work of Śiva and which of Brahmā, cannot be said easily. The latter may be the *Brahma-bharata* referred to by Abhinavagupta. What these works say on Rasa, we are not in a position to know.

The only work we have is the *Ṣaṭsahasrī* of Bharata, the *Nāṭya-śāstra*, which says that, according to Brahmā, the

[1] IV. 2 (vide Bharata's *NŚ*, VII, Kashi ed., p. 80).

[2] Vide *JOR*, Madras, vol. 8, pp. 329-30, my article on Bahurūpamiśra's commentary on the *Daśarūpaka*.

Rasa-s are eight. Śāradātanaya recasts the passage in this text into the form of a later controversial text, and makes Padmabhū (Brahmā) refute Śānta and accept only eight Rasa-s. We can conjecture safely that both the *Sadāśiva-bharata* and the *Brahma-bharata* knew only eight Rasa-s.

Was there any old work which expounded nine Rasa-s? When did Śānta first make its appearance? Just after giving the above-noticed view of Padmabhū (Brahmā) that the Rasa-s are only eight, Śāradātanaya gives another account which he attributes to Vāsuki. There seems to be, from the following verse, an old work in which Vāsuki imparts the Nāṭya-śāstra to Nārada.

उत्पत्तिस्तु रसानां या पुरा वासुकिनोदिता ।
नारदस्योच्यते सैषा प्रकारान्तरकल्पिता ।। *Bhā. Pra.*, II, p. 47.

Śānta Rasa is accepted in this account.

रजस्तमोविहीनात्तु सत्त्वावस्थात् सचित्ततः ।
मनागस्पृष्टबाह्यार्थात् शान्तो रस इतीरितः ।। ibid., II, p. 48.

Who is this Vāsuki? We already know of two serpents among the teachers of music (Saṃgītācārya-s), Kambala and Aśvatara, and we must add to them this teacher of dance (Nāṭyācārya), Vāsuki. Śāradātanaya quotes Vāsuki earlier also (pp. 36-7) regarding the rise of Rasa from Bhāva-s.

नानाद्रव्यौषधैः पाकैर्व्यञ्जनं भाव्यते यथा ।
एवं भावा भावयन्ति रसानभिनयैः सह ।
इति वासुकिनाप्युक्तो भावेभ्यो रससंभवः ।।

This verse is, as pointed out by the editor of the *Bhāvaprakāśa*, found in the *Nāṭya-śāstra* of Bharata, quoted along with four

other verses, with the words: *bhavanti cātra ślokāḥ*.[1] If we are to rely on Śāradātanaya, we have to suppose that the Rasa-chapters in Bharata are based on the texts of Vāsuki and others and that this Vāsuki accepted a ninth Rasa, namely Śānta. Why then does Bharata's text not mention Śānta? If Bharata did not approve of Śanta being a Rasa, he should have refuted it, citing Vāsuki's position. When no such discussion is seen in Bharata's *Nāṭya-śāstra*, we have to conclude that Śāradātanaya has only increased the confusion here, as on other topics also.

If we are to attach any weight to the statement of another late writer Dharmasūri, author of the *Sāhityaratnākara*, we have to suppose that Kohala is, like Vāsuki, another old writer who accepted Śānta Rasa. He says regarding the Sthāyin of Śānta:

कोहलस्तु उत्साहो वा निर्वेदो वा शमो वा अस्य स्थायीत्युवाच ।[2]

If Kohala had accepted Śānta, Abhinavagupta and other champions of Śānta would have quoted him. But it is also likely that a late work falsely ascribed to Kohala speaks of Śānta, and Dharmasūri bases his statement on such a pseudo-Kohala work.

The *Nāṭya-śāstra* of harata itself recognized only eight Rasa-s. Subsequently, when Śānta was accepted by

[1] Thus, there are Anuṣṭubh and Āryā verses quoted by Bharata. These are called Ānuvaṃśya verses, handed down as basic and authoritative texts on Nāṭya written by other writers. The definite authorship of these Anuṣṭubh-s and Āryā-s is not known. Abhinavagupta says while commenting on one set of such Ānuvaṃśya Āryā-s, on p. 328: ता एता ह्यार्या: एकप्रघट्टकतया पूर्वाचार्यैः लक्षणत्वेन पठिताः । मुनिना तु सुखसंग्रहाय यथास्थानं निवेशिताः ।

[2] See *JOR*, Madras, vol. 5, p. 29.

writers, the text of the *NŚ* underwent some change and was read thus as indicated by Abhinavagupta:

श्रृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतशान्ताश्च नव नाट्ये रसाः स्मृताः ।। VI. 16.
रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्साविस्मयशमाः स्थायिभावाः प्रकीर्तिताः ।। VI. 18.
शान्तापलापिनस्त्वत्र अष्टाविति पठन्ति । ibid.
तत्र शान्तस्य स्थायी 'विस्मयशमाः' इति कैश्चित् पठितः । ibid

Udbhaṭa recognizes Śānta as can be seen from his *Kāvyālaṃkārasārasaṃgraha* (IV. 4). He is thus the first commentator on the *NŚ* and the first Ālaṃkārika now known to have definitely begun to speak of Rasa-s as nine in number. He may therefore have made the necessary alteration in the text of the *Nāṭyaśāstra* as shown above and as pointed out by Abhinavagupta.

Regarding this subject of Śānta Rasa then, the following questions arise:

(i) Did Bharata recognize it? What are the arguments of those who hold that Bharata recognized it? What is the real position of Bharata in respect of Śānta?

(ii) Who is the first writer to introduce Śānta Rasa? What was that condition in the world of letters that led to the postulation of Śānta?

(iii) Independent of Bharata accepting it or not, what is Śānta? Can it be a Rasa? What are the arguments of the opponents of Śānta?

(iv) What are the arguments of those who not only accept but praise Śānta as the greatest Rasa? Who are these writers? What are the literary compositions that have proved the possibility of Śānta Rasa?

(v) Who are those that, unable to find fault with Śānta, make a compromise, deny it in Nāṭya and accept it in Kāvya only? What are their arguments and how are they met?

(vi) Who are the writers that do not accept Śānta anywhere?

(vii) What is the Sthāyin of Śānta?

These questions will be dealt with now.

II

Bharata certainly mentions only eight Rasa-s.[1] He does not give Śānta as the ninth Rasa. The texts on Śanta in certain recensions of Bharata's *Nāṭya-śāstra* must have been interpolated by advocates of Śānta. Abhinavagupta once argues the cause of Śānta on the basis of these Śānta-texts available in certain recensions but he advocates its cause more vigorously earlier, quite independent of these Śānta-texts in Bharata. Abhinavagupta even gives various arguments to show why Bharata did not speak of it at all. Further, the advocates of Śānta who point out Nirveda or Dhṛti or one of the other Vyabhicārin-s already mentioned by Bharata as the Sthāyin of Śānta do so only because they feel that Śānta, its Sthāyin, etc. are not given in Bharata; hence they resort to the Dehalīdīpa-nyāya, Māṅgalya-amāṅgalya, etc. to read Śānta Rasa into the text of Bharata. How they do this is discussed in the section on the Sthāyin of Śānta below. Again, if Ānandavardhana who speaks of Śānta had known the Śānta texts of Bharata and had believed in them as genuine parts of Bharata, he would have quoted them in his advocacy of Śānta in the third chapter of his *Dhvanyāloka*. Ānandavardhana advocates Śānta on his own grounds and holds as its Sthāyin neither Nirveda with all its trifling supports, nor Śama which is given as its Sthāyin in the

[1] In the KM ed. of the *NŚ*, XXIII. 3 has the expression *nava-rasāśrayam* but the correct reading here is *bhāvarasāśrayam* as found in the Kashi ed. (XXIV. 3).

interpolated Śānta-text in Bharata; Ānandavardhana holds as its Sthāyin 'that happiness which is the annihilation of all desires', *tṛṣṇākṣaya-sukha.*

तृष्णानां विषयाणां यः क्षयः सर्वतोनिवृत्तिरूपो निरोधः, तदेव सुखम्।

Abhinavagupta's *Locana*, KM ed., 1928, pp. 176-7.

All the writers who refute Śānta are of the opinion that Bharata's text does not know Śānta Rasa. Further, Bharata gives Laya, Svara, Guṇa, Alaṃkāra, Vṛtti, Vṛtta, etc. for the eight Rasa-s only in the several sections of his work; Śānta is not mentioned here anywhere. This is part of the objection raised against Śānta by its critics. They say, Bharata has related music and Rasa-s and has mentioned the Jātyaṃśa-s suggestive of the several Rasa-s but does not mention Śānta here (See *NŚ*, XXIX. 1-4). We find in the *Abhinavabhāratī*:

अनेनैव चाशयेन न शान्ते कश्चन मुनिना जात्यंशको विनियोक्ष्यते। तेन जात्यंशकविनियोगाभावाद् असत्त्वमिति प्रत्युक्तम्। GOS, I, p. 339.

Later in *NŚ*, XVIII. 83-5 (GOS, II, 1934, p. 443) in the description of the type of drama called Ḍima, Bharata's text says that with the exception of Śṛṅgāra and Hāsya, a Ḍima shall have six Rasa-s: *ṣaḍ-rasalakṣaṇayuktaḥ . . . śṛṅgārahāsya-varjam.* Taking the obvious meaning of this, the critics of Śānta say that this is another express evidence of Bharata having in mind only eight Rasa-s. Abhinavagupta first argues for Śānta not on the basis of Bharata's mention of it, but on the basis of his silence on the subject which Abhinavagupta makes out as more eloquent. This will be explained later. Suffice it to point out here that express mention of Śānta is not found in Bharata.

If this is accepted, we can trace the way by which Śānta slowly came to be accepted as a Rasa. We can even explore

the possibilities of finding some aspects of Śānta in Bharata's accepted text. Bharata, it must be borne in mind, handles the whole world and analyses human psychology to a great extent and it would be strange if he is to be entirely silent on that part of human activity which is the sphere of Śānta Rasa. The absence of Śānta in theory does not, however, mean the absence of poetry or drama with the quietistic motif. To suppose so would be as foolish as to think that before Rasa-dhvani was formulated as the soul of poetry, no great poetry existed. As Ānandavardhana points out, the Rasa of the great epic, the *Mahābhārata*, is Śānta. The Ṛṣi, the fourth Puruṣārtha of Mokṣa, the third and the fourth Āśrama-s of Vānaprastha and Saṃnyāsa—these were already parts and sublime parts of Kāvya-s such as the *Raghuvaṃśa* and Nāṭaka-s such as the *Śākuntala*. In the more ancient scheme, Dharma itself, classified as Pravṛtti and Nivṛtti, comprehended all spiritual and religious activity. Bharata, himself a sage, gave the *Nāṭya-śāstra* to an assemblage of sages. Bharata, therefore, could hardly have lost sight of the Ṛṣi-s, the forests, *tapas*, etc. As a matter of fact, as will be shown below, Bharata does mention aspects of this Śānta Rasa and its attendant conditions.

An emotion is recognized as Rasa if it is a sufficiently permanent major instinct of man, if it is capable of being delineated and developed to its climax with its attendant and accessory feelings and if there are men of that temperament to feel imaginative emotional sympathy at the presentation of that Rasa. Thus are Śṛṅgāra and the other seven Rasa-s. So, if Bharata says that drama is of a varied nature in accordance with the varied nature of the world on the one hand and of the spectators on the other, if he says that one drama predominantly develops one Rasa whose appeal is only

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to those whose hearts are attuned to it and if he says that a certain drama may have its theme or purpose in Śama, it certainly means that Bharata has landed, though without expressly saying so, on Śānta Rasa. Bharata says—and these are surely genuine parts of the text:

क्वचिद्धर्मः क्वचित् क्रीडा क्वचिदर्थः **क्वचिच्छमः** । I. 106.
दुःखार्तानां श्रमार्तानां शोकार्तानां **तपस्विनाम्** ।
विश्रान्तिजननं काले नाट्यमेतद्भविष्यति ।। I. 115.
ब्रह्मर्षीणां च विज्ञेयं नाट्यं वृत्तान्तदर्शनम् । I. 121.

The first given passage is referred to by Abhinavagupta also in connection with the discussion on the admissibility of Śānta as a Rasa and by drawing attention to this bit, *kvacic chamaḥ*, Abhinavagupta asks whether Bharata did not recognize the quietistic element also as part of dramatic presentation:

प्रतीयत एवेति मुनिनाप्यङ्गीक्रियत एव 'क्वचिच्छमः' इत्यादि वदता । Abhinavagupta, *Locana*, p. 177.

Another instance of Bharata's awareness of the element of Śānta is pointed out by Abhinavagupta. It is similar to the second passage extracted above. It refers to such spectators as are free from life's passions—Vītarāga-s—to whom only dramas of a nature in harmony with theirs and dramas depicting the Puruṣārtha of Mokṣa could have any appeal. While pointing out in chapter 27 that the very life of drama is its fusion with the audience and that certain hearts can respond only to certain themes, Bharata says:

तुष्यन्ति तरुणाः कामे विदग्धाः समयाश्रिते ।

अर्थेष्वर्थपराश्चैव **मोक्षेष्वथ विरागिणः** ॥

XXVII. 59, Kasi ed.

Says Abhinavagupta in regard to this passage:

हृदयसंवादोऽपि तथाविधतत्त्वज्ञानबीजसंस्कारभावितानां भवत्येव, यद्वक्ष्यति 'मोक्षे चापि विरागिणः' इति । GOS, I, p. 340.

Further, Bharata speaks of a *kāma* or desire for each Puruṣārtha in chapter 24 and mentions here the variety called Mokṣa-kāma. What does this mean?

धर्मकामोऽर्थकामश्च **मोक्षकामस्तथैव** च ।
स्त्रीपुंसयोस्तु संयोगो यः, कामः स तु संस्मृतः ॥ XXIV. 91.

Śānta is just the Rasa of Mokṣa-kāma. Compare the *Mahābhārata*, Āśvamedhikaparvan, chapter XIII. 16, where Kāma says of himself:

यो मां प्रयतते हन्तुं मोक्षमास्थाय पण्डितः ।
तस्य **मोक्षरतिस्थस्य** नृत्यामि च हसामि च ॥

Again, what does Bharata mean by giving great scope for Dharma as an important theme handled in drama, by saying that drama is *dharmya*, by mentioning Dharma as the purpose of some dramas, *kvacid dharmaḥ*, by speaking of Dharma-Śṛṅgāra and by pointing out that the old, the learned and the experienced respond to such dramas as are based on the Dharmākhyānapurāṇa which comes under the *vibhāvānubhāva-s*, the causal and ensuant conditions, of Śānta?

धर्माख्यानपुराणेषु वृद्धास्तुष्यन्ति नित्यशः । XXVII. 61.

While describing Nirveda[1] or despondency, Bharata speaks of one kind of it which is born of Tattvajñāna, awareness of truth; giving the causes of Glāni or languor, he speaks of Taponiyama, penance and austerity; defining Dhṛti [2] or fortitude, Bharata gives Vijñāna, Śruti, Śaucācāra and Guru-bhakti—wisdom, learning, purity and clean conduct, and devotion to the teacher—as some of its Vibhāva-s and these pertain to Śānta; Mati, clarity of mind, is given as born of *nānāśāstra-vicintana*, reflection on diverse branches of learning and philosophy. If the quietistic element is not recognized in some aspects, at least, by him, Bharata cannot say of Nāṭya that it is *trailokyānukaraṇa*, a representation of all the three worlds, that there is no *jñāna* or knowledge which is not part of drama and no *vidyā* or branch of learning which does not come within it: *na tat jñānam*, etc. (*NŚ*, I. 117).

The instances shown above point however only to the recognition of Śama as an element and they do not mean Bharata's acceptance of Śānta as a Rasa. To be precise, Śama is not mentioned as one of the forty-nine Bhāva-s. Bharata did not have before him any specimen of drama written only for Mokṣa or salvation and the Virāgin-s, the dispassionate souls. It may be that there cannot also be dramas depicting *only* Bhayānaka, Adbhuta, etc. as their Rasa. They too can appear only as Aṅga or Saṃcāri Rasa-s. But the reason for the acceptance of Bhayānaka, Adbhuta, Bībhatsa, etc. as Rasa-s is that humanity is more prone and responsive to these than to Śama, as the hearts attuned to Śama must necessarily be very small in number. Śama is almost impossible. For,

[1] Some hold this Nirveda as the Sthāyin of Śānta.

[2] Bhoja holds this Dhṛti as the Sthāyin of Śānta in his *SKĀ* V. 23 and also pp. 514-15.

the opponents of Śānta say, Ignorance, *avidyā*, producing attachment and aversion, *rāga* and *dveṣa*, which result in a network of psychology covered by the eight Sthāyin-s, is inborn in man ever since he began his migration in *saṃsāra* and practically speaking, this *avidyā* cannot be rooted out. That is, Śama which is their absence cannot be obtained. The *Avaloka* on the *Daśarūpaka* says:

अन्ये तु वस्तुतस्तस्याभावं वर्णयन्ति। अनादिकालप्रवाहायातरागद्वेषयोरुच्छेत्तुमशक्यत्वात्। NSP ed., 1897, p. 117.

This, however, is not wholly true for there is not any lack of persons who take to Śama and strive to root out *rāga* and *dveṣa*. But this criticism of Śānta is pertinent to some extent in regard to drama generally which is for pleasure and which deals with worldly things. Drama arose as an entertainment: *krīḍanīyakam icchāmo dṛśyaṃ śravyaṃ ca yad bhavet*. Bharata often says that Nāṭya is for diversion, *vinoda-janana*. Bhāmaha also says that though the Mahākāvya depicts all the four Puruṣārtha-s, it shall predominantly inculcate Artha.

मन्त्रदूतप्रयाणाजिनायकाभ्युदयैश्च यत्।

. . . .

चतुर्वर्गाभिधानेऽपि भूयसार्थोपदेशकृत्॥ *Kāvyālaṃkāra*, I. 20-1.

Abhinavagupta draws our attention in this connection to Bharata's definition of Nāṭaka which emphasizes the fact that it shall depict chiefly worldly prosperity, gaiety, etc. From this point of view, Abhinavagupta even says that Śānta is after all *apradhāna*, not the leading motif.

अत एव शान्तस्य स्थायित्वेऽप्यप्राधान्यम्। जीमूतवाहने **त्रिवर्गसंपत्तेरेव** परोपकृतिप्रधानायाः फलत्वात्। अनेनैवाशयेन नाटकलक्षणे

वक्ष्यते 'ऋद्धिविलासादिभिर्गुणैः' (*NŚ*, XX. 11) इति। अनेन हि ऋद्धिविलासप्रधानमर्थकामोत्तरं सर्वं चरितं सकललोकहृदयसंवादसुन्दर-प्रयोजनं नाटके निवेशयितव्यमित्युक्तम्। एतच्च तत्रैव वर्णयिष्यामः।
GOS, I, p. 339.

See also later in the section on music in drama: ननु शान्तरसे केनचिदंशकेन गानमुक्तम् * * * उक्तं हि—नान्त-(न शान्त-) रसप्रधानता प्रयोगस्य भवति। सतोऽपि हि रसान्तरोपयुक्त एव प्रयो-गयोग्यो नान्यथेति। *Abhi. Bhā.*, Madras MS., vol. IV, p. 13; GOS ed., IV, p. 78.

Therefore it is that the Candrikākāra, the earlier commentator on the *Dhva.Ā*, says that Śānta spoken of by Ānanda-vardhana is certainly admissible as a Rasa, but that it can appear only as an Aṅga Rasa in the Prāsaṅgika Itivṛtta, the subsidiary episodes, and never as the chief Rasa figuring in the Ādhikārika Itivṛtta, the main theme. Evidently, the Candrikākāra also held the view that Vīra and Śṛṅgāra are the Rasa-s in the *Nāgānanda* in accordance with the ending in the attainment of *vidyādhara-cakravartitva*, the overlordship of the kingdom of Vidyādhara-s, and the sustained love-theme and that Śānta came in there as a subsidiary idea to give a new variety of Vīra called Dayā-vīra. Abhinavagupta, however, rejects this view of the *Candrikā* in his *Locana*.

आधिकारिकत्वेन तु शान्तो रसो (रसो न) निवद्धव्य इति चन्द्रिका-कारः। तच्चेहास्माभिर्न पर्यालोचितम्। *Locana*, p. 178.

But the above-given extract from the *Abhi. Bhā.* seems to grant what Abhinavagupta has criticized in his own *Locana*. He seems to grant that it is literature of Trivarga interest that is of wide appeal in the world. Early dramas likewise dealt with Trivarga and the eight Rasa-s only.

But soon drama was to be made the noble vehicle of spiritual and religious instruction to the masses. Leaving the Brāhmaṇic *Mahābhārata*, we find, in the Buddhistic field, Aśvaghoṣa's *Buddhacarita* and *Saundarananda* starting the religious Kāvya, and his *Śāriputraprakaraṇa* and the allegorical dramatic fragment discovered by Dr. Lüders, the religious drama. The Buddhist and Jain poets and dramatists might have been responsible for the introduction of religious and philosophical poems [1] and plays, for making

[1] (*a*) The *Saundarananda* has two verses in the end in which Aśvaghoṣa says that he wrote a Mahākāvya for Upaśānti and Mokṣa, mixing a bitter medicine with honey.

इत्येषा **व्युपशान्तये** न रतये मोक्षार्थगर्भा कृतिः
श्रोतॄणां ग्रहणार्थमन्यमनसां काव्योपचारात् कृता ।
यन्मोक्षात् कृतमन्यदत्र हि मया तत् काव्यधर्मात् कृतं
पातुं तिक्तमिवौषधं मधुयुतं हृद्यं कथं स्यादिति ।।

. . . . .

काव्यव्याजेन तत्त्वं कथितमिह मया मोक्षपरमिति ।

(*b*) The Jain work, the *Vastuvijñānaratnakośa*, is a handbook of knowledge of miscellaneous things enumerated in sets of one, two, etc. (Peterson, III, p. 267; Oxford, 352*a*; IO, 7583-4; Asiatic Soc., Beng., 4703 A). Of uncertain date, this work mentions Turuṣka-s in the 36 Rājavaṃśa-s given by it. Albeit its Jain authorship, it gives only *eight* Rasa-s, *aṣṭau rasāḥ* (Peterson, III, p. 268*a*).

(*c*) The Jain work named *Adhyātmakalpadruma* by Munisundarasūri (end of the 14th and early part of the 15th cent. A.D.), is otherwise called *Śāntarasabhāvanā* (NSP ed., 1906, with extracts from Dharmavijayagaṇi's gloss). The work says in the Pratijñāśloka that Śānta is proposed to be treated in the work and in the next verse which is entitled, 'Śāntarasamāhātmya', the author describes Śānta as *rasendra*. The commentary describes Śānta as *śrīmān śāntanāmā rasādhirājaḥ* and *sarva-rasa-sāra*. Compare also the names of some other Jain works, *Śāntasudhārasakāvya*

Śānta the Aṅgin or leading Rasa of the Ādhikārika-itivṛtta or main theme. We know that there were Buddhist writers on Nāṭya like Rāhula who, as citations of his views in the *Abhi. Bhā.* show, had his own differences from Bharata. Further, the Jain *Anuyogadvāra-sūtra*, placed in the fifth century, mentions nine Rasa-s, adding the Praśānta Rasa to the eight old Rasa-s (see below). Dr. S. K. De says in his *Studies in the History of Sanskrit Poetics* (vol. I, p. 36 fn.): 'The Jaina *Aṇuogadārasutta* (ed. NSP, 1915, fol. 134-145, also quoted in Weber II. 2, pp. 701-2) which, Winternitz thinks, was probably put together by the middle of the fifth century, mentions nine *rasa-s*, which, however, have hardly any reference to poetic or dramatic *rasa-s*; but the enumeration is interesting from the inclusion of *praśānta* [not mentioned by Bharata] apparently from religious motives.' It is not known why Dr. De considers these nine Rasa-s mentioned in the *Anuyogadvāra-sūtra* as having hardly any reference to poetic or dramatic Rasa-s. They are definitely mentioned in the work as *ṇava-kavva-rasā*, the nine Rasa-s of Kāvya. This is further dealt with below.

The *Nāgānanda*, the first and only specimen to which the early advocates of Śānta cling, is a Buddhist story. Śrīharṣa had leanings towards Buddhism and if this king Śrīharṣa is the same as the Vārttikakāra of the *Nāṭya-śāstra* quoted in the *Abhi. Bhā.* (which, however, is yet quite unproven), it is likely that his *Nāṭya-vārttika*, which must have made, according to the avowed objective of a *vārttika*, additions and alterations, *ukta-anukta-durukta-cintana*, introduced Śānta as a Rasa. It seems very likely that it is the appearance of the

of Vinayavijayagaṇi and the *Praśamarati* of Umāsvāti (see esp. v. 106 in the latter).

Nāgānanda in the world of drama that created a stir and set the discussion on Śānta on its feet in works on Nāṭya and Alaṃkāra.[1]

What are the objections raised by the critics of Śānta to recognizing it as a Rasa? The first objection is that Bharata did not speak of it. This is really no serious objection. The greater objection is that pertaining to the real nature of Śama itself. Śama, its critics say, is the cessation or total absence of all feelings and activities. Such a state of non-action cannot be presented on the stage.

कामाद्यभावोऽपि नानुभावः . . . प्रयोगासमवायित्वाच्च ।
न हि चेष्टाद्युपरमः प्रयोगयोग्यः । *Abhi. Bhā.*, GOS, I, p. 334.

This argument proceeds on a wrong assumption. The state of absolute cessation of action is only the climax, the *paryanta-bhūmi*, and this certainly cannot be shown. But the *paryanta-bhūmi-s* of all other Rasa-s also sail in the same boat. Śṛṅgāra is not denied as a Rasa because *saṃprayoga* or actual sexual union is unfit to be shown on the stage. So also murder and Raudra. So, the acceptance of Śānta does not mean the attempt to present the impossible cessation of action but means only the portrayal of an ardent spirit in search of Truth and tranquillity. The manifold efforts of the *yatamāna*, the aspirant, his trials, his victories over passions—all these can be portrayed with great interest. Even one who has attained Truth can be shown and there will be no lack of

[1] The *Lokānanda* of Candragomin, preserved in Tibetan, and similar to the *Nāgānanda*, is significantly described in the colophon as *nāṭaka-śāstra*, i.e. an inculcation of religion and philosophy through drama.

action in him. A Siddha like Janaka will be doing *loka-saṃgraha*, humanitarian work, and helping others on the spiritual path. The *Bhagavadgītā* says:

कुर्याद्विद्वांस्तथासक्तः चिकीर्षुर्लोकसंग्रहम् । III. 25.

The *Bhagavadgītā* speaks of many a thing which a *sthitaprajña*, one who is stable-minded, does.

Cf. The *Locana* (p. 177): चित्राकारा यमनियमादिचेष्टा वा राज्यधुरोद्वहनादिलक्षणा वा शान्तस्यापि जनकादेः इष्टैवेति अनुभावसद्भावाद् यमनियमादिमध्यसंभाव्यमानभूयोव्यभिचारिसद्भावाच्च प्रतीयत एव।

Similar to the above-noticed objection is the explanation which another writer offers for the omission of Śānta. The *Saundaryalaharī*, ascribed to Śaṃkara, has three occasions to speak of the Rasa-s. In two verses, 41 and 50, the hymn expressly mentions 'the nine Rasa-s', *nava-rasa*; in verse 41 with reference to Nāṭya and in verse 50 with reference to Kāvya. But in verse 51, the hymn refers only to eight Rasa-s which are described there as being expressed by the look of the Goddess. In the commentary on this verse, the 51st, Lolla Lakṣmīdhara offers an explanation for the omission of Śānta here. He says that according to Bharata's school, the Rasa-s are only eight, for Rasa means a certain modification or state of the *citta*, mind, and Śānta being really the absence of any state or modification, some do not consider it a Rasa.

विक्रियाजनका एव रसा इति अष्टौ रसा भरतमते। 'शान्तस्य निर्विकारत्वाद् न शान्तं मेनिरे रसम्' इति शान्तस्य रसत्वाभावाद् अष्टावेव रसाः संगृहीताः'। Mysore ed., pp. 154-5.

It is clear from Lakṣmīdhara's remarks here and on the two verses mentioning the nine Rasa-s that personally he would accept Śānta. But any definite and detailed idea of Lakṣmīdhara's views on Śānta could be had only when we recover his Sāhitya work, the *Lakṣmīdhara*, mentioned by him among his works in the colophon at the end of his commentary on the *Saundaryalaharī*.

That Bharata has not given the Vibhāva-s, Anubhāva-s and Vyabhicārin-s of Śānta, nor its appropriate Vṛtti, musical Jāti, etc. is another trifling objection. These can be easily made out. Abhinavagupta gives them. The interpolated Śānta text in Bharata gives the Vibhāva-s, etc. of Śānta. The Sthāyin of Śānta is elaborately discussed in a special section below. Its Vibhāva-s are given in the text as *tattvajñāna*, *vairāgya*, *āśayaśuddhi*, etc. Its Anubhāva-s are *yama*, *niyama*, the practice of virtues, penance, etc. Almost all Bhāva-s can be its Vyabhicārin-s. Abhinavagupta adds the Vibhāva-s, meeting pious souls (*sādhusamāgama*), contact with good men (*satsaṃparka*), the good done in the past births, God's grace, study of philosophy, etc. Abhinavagupta further remarks that in Śānta one can see and enjoy the Anubhāva-s like the slow disappearance of Kāma, Krodha and other evils and that though the whole world of Bhāva-s becomes Vyabhicārin for the Śānta, such Bhāva-s like Nirveda and Jugupsā for worldly objects, Dhṛti, Mati, Utsāha of the type in Dayāvīra, Rati for God in the form of Bhakti and Śraddhā will stand out prominently as more intimate accessories, Ābhyantara Aṅga-s.[1] The text of the *Abhinavabhāratī* bearing on these is edited in a further section of this book.

[1] In chapter 6 (pp. 135-6) Śāradātanaya again treats of Śānta in a clumsy manner. First he praises it as the Rasa which

The next objection to Śānta is the impossibility of Śānta becoming a general feature of humanity in the same measure and to the same extent as Rati, etc. for, the whole world is wrapped in *avidyā* and is eternally slave to *rāga* and *dveṣa*. We know of the eight Sthāyin-s only as instinctive in man. Dhṛti, Mati, etc. are given as Vyabhicārin-s in Śānta but we do not know of Dhṛti or Mati helping Śama. All the Dhṛti and Mati known to us is mingled with *rāga* and *dveṣa* and other mundane associations.

धृतिप्रभृतिरपि प्राप्तविषयोपरागः कथं शान्ते स्यात् ।

Abhi. Bhā., p. 334.

Nor is the portrayal of non-action any good for *vyutpatti*, the education of man. The mere presentation of non-action does not educate anybody in the means to attain knowledge of Truth.

न च अकिंचित्करत्वमात्रेण तत्त्वज्ञानोपाये व्युत्पाद्यन्ते विनेयाः ।

ibid., p. 334.

The quietistic element is not a dominant factor in man's life. If a poet develops it, it would seem strange and unbelievable that there should be such impossible men who have spurned the pleasures of the world, women, position, wealth, etc. The general mass of the audience consists mostly of ordinary men who hardly respond to such a drama or have any *cittasaṃvāda* or rapport with it. The *Avaloka* on the *Daśarūpaka* says:

gives Mokṣa and sets forth its Vibhāva-s, etc. Then he says that it does not have Vibhāva-s, etc. to a full extent, is *vikalāṅga*; but concludes that despite its imperfections, it is *prakṛṣṭa* because of its relation with the fourth Puruṣārtha of Mokṣa.

अन्ये तु वस्तुतस्तस्य अभावं वर्णयन्ति । अनादिकालप्रवाहायात-रागद्वेषयोरुच्छेत्तुमशक्यत्वात् । *DR.A*, p. 117.

न च तथाभूतस्य शान्तरसस्य सहृदयाः स्वादयितारः सन्ति । ibid., p. 124.

All these objections are raised and answered by Ānandavardhana:

यदि नाम सर्वजनानुभवगोचरता तस्य नास्ति, नैतावतासौ अलोकसामान्यमहानुभावचित्तवृत्तिवत् प्रतिक्षेप्तुं शक्यः । *Dhva. Ā*, p. 177.

That the major part of humanity is wallowing in mundane pleasures does not disprove the existence of saints and sages. There are persons of spiritualistic bent and to them the Śānta play is bound to appeal. To them, the Śṛṅgāra and Vīra plays will have little appeal. Surely, on that ground, Śṛṅgāra and Vīra are not dismissed from the fold of Rasa-s.

ननु तत्र हृदयसंवादाभावाद्रस्यमानतैव नोपपन्ना । क एवमाह नास्तीति ? यतः प्रतीयत एवेत्युक्तम् । ननु प्रतीयते, सर्वस्य श्लाघास्पदं न भवति । तर्हि वीतरागाणां शृङ्गारो न श्लाध्य इति सोऽपि रसाच्च्यवतामिति तदाह—यदि नामेति । *Locana*, p. 177.

The argument of the impossibility of non-action being shown has already been refuted.

An extension of the argument that Śānta is not relishable is the argument that drama which is essentially for entertainment and *trivarga-vyutpatti*, inculcation of the three positive aspirations of man, must depict *ṛddhi*, prosperity, *vilāsa*, enjoyment, etc. So have all dramas done. There are no plays which have developed Śānta. The *Nāgānanda*, which

some hold as a Śānta play, is plainly not so. For the end here is not Mokṣa, but the attaining of lordship over the Vidyādhara-s; and all through, the love-theme exists and this is the first thing antagonistic to Śānta. Therefore Vīra and Śṛṅgāra, the former as Dayā-vīra, stand out prominently in the *Nāgānanda*.

यत्तु कैश्चिन्नागानन्दादौ शमस्य स्थायित्वमुपवर्णितम्, तत्तु मलयवत्यनुरागेण आप्रबन्धप्रवृत्तेन विद्याधरचक्रवर्तित्वप्राप्त्या विरुद्धम्। न ह्येकानुकार्यविभावालम्बनौ विषयानुरागापरागावुपलब्धौ। अतो दया-वीरोत्साहस्यात्र स्थायित्वम्। तत्रैव शृङ्गारस्य अङ्गत्वेन चक्रवर्तित्वादेश्च फलत्वेन अविरोधाद् ईप्सितमेव च सर्वत्र कर्तव्यमिति परोपकारप्रवृत्तस्य विजिगीषोः नान्तरीयकत्वेन फलं संपद्यत इति आवेदितमेव प्राक्।

DR. A, p. 117.

All the arguments given above cannot disprove the possibility of Śānta as a Rasa capable of being relished by spectators. It is bound to be uncommon; all the same, it is as true as the inner experience and the higher life of the mystic which has nothing in common with the life of ordinary worldly men. If Śama is not only a part of the world but a glorious part of it also, it should be so of the drama also. Abhinavagupta says that literature, poetry and drama, cannot restrict themselves to the *trivarga* only, but must become ennobled by embracing the fourth and the greatest Puruṣārtha also, Mokṣa. The attitude to Mokṣa is Śama, and Śānta is the Rasa of the drama which depicts the endeavour to attain that.

अत्रोच्यते—यथा इह तावद् धर्मादित्रितयम्, एवं मोक्षोऽपि पुरुषार्थः, शास्त्रेषु स्मृतीतिहासादिषु च प्राधान्येन उपायतो व्युत्पाद्यत

इति सुप्रसिद्धम्। यथा च कामादिषु समुचिताश्चित्तवृत्तयो रत्यादिशब्द-वाच्याः कविनटव्यापारेण आस्वादयोग्यताप्रापणद्वारेण तथाविधहृदय-संवादवतः सामाजिकान् प्रति रसत्वं शृङ्गारादितया नीयन्ते, तथा मोक्षाभिधानपरमपुरुषार्थोचिता चित्तवृत्तिः किमिति रसत्वं नानीयत इति वक्तव्यम्। *Abhi. Bhā.*, GOS, I, p. 344.

To say that it is impossible to exterminate *rāga* and *dveṣa* is to insult humanity, its heritage of philosophy and the long succession of its spiritual leaders. Surely there are men of such bent of mind as can respond to a Śānta drama. That hedonists are not able to sit through it cannot disprove Śānta. It would be a pity if literature, and drama in particular, cannot rise beyond the level of mere entertainment and gaiety. It has been accepted that all cannot respond to all Rasa-s.[1] Surely Bhayānaka will not raise sympathy in a heroic spirit. Bharata himself gives the respective characters—*prakṛti-s*—who respond to the different Rasa-s. Bhaya and Jugupsā are emotions appropriate to *nīca-prakṛti-s* or less evolved minds; the highly evolved ones, *uttama-sāmājika-s*, do not feel a rapport on seeing them. If Viṭa-s, sensualists, delight in Śṛṅgāra, Vītarāga-s, those who are free of attachments, delight in Śānta.

[1] Cf. The *Kaivalyadīpikā* on the *Bhāgavatamuktāphala* (Calcutta Oriental Series 5, Calcutta 1944, pp. 167-8) with reference to the same argument against Bhakti:

न च संगच्छमानोऽपि **असर्वविषयत्वाद्** रसाच्च्यवतामिति चोद्यम्। तथा सति सर्वरसोच्छेदापातात्। * * एवं प्रशान्तब्रह्मचारिप्रभृतयः शृङ्गाररसास्वादे बहिरङ्गाः। गाढरागाणां च शान्तरसचर्वणानभिज्ञत्वम्। अननुभूतशोकस्पर्शानां च करुणरसास्वादावसरे पाषाणप्रख्यत्वम्। तस्मात् सवासनस्यैव रसचर्वणेऽपि(णेति) सर्वथा निस्तुषं भक्तिरसदर्शनम्।

हृदयसंवादोऽपि तथाविधतत्त्वज्ञानबीजसंस्कारभाविताना भवत्येव, यद्वक्ष्यति 'मोक्षे चापि विरागिणः' इति । सर्वस्य नैकत्र (or न सर्वत्र) हृदयसंवादः, भयानके वीरप्रकृतेरभावात् । *Abhi. Bhā.*, GOS, I, p. 340.

And Bharata also says:

न चैवैते गुणाः सर्वे एकस्मिन् प्रेक्षके स्मृताः ।

. . . .

उत्तमाधममध्यानां संकीर्णानां तु संसदि ।
न शक्यमधमैर्ज्ञातुमुत्तमानां विचेष्टितम् ।।

. . . .

तुष्यन्ति तरुणाः कामे विदग्धाः समयाश्रिते ।
अर्थेष्वर्थपराश्चैव **मोक्षेष्वथ विरागिणः** ।।
नानाशीलाः प्रकृतयः शीले नाट्यं प्रतिष्ठितम् ।

. . . .

शूरा बीभत्सरौद्रेषु नियुद्धेष्वाहवेषु च ।
एवं भावानुकरणैर्यो यस्मिन् प्रविशेन्नरः ।
प्रेक्षकः स तु मन्तव्यो गुणैरेतैरलंकृतः ।।

NŚ, XXVII. 56-62.

There is a continuous chain of literature that depicts the supreme Rasa of Śānta. In Kāvya, Ānandavardhana argues in *Dhva. Ā*, Uddyota IV, that the *Mahābhārata* leads as the great epic of Śānta. All the vicissitudes of the Kaurava-s and the Pāṇḍava-s are only the *vācya-vācaka*, the *pūrvapakṣa*, prima facie meaning, of which the purpose is the suggestion of the fact that Śama is the greatest objective for which

man should strive.[1] The utter uselessness of even the great victory at Kurukṣetra, not to mention other worldly achievements, is very well brought out by the epic. By the annihilation of even the race of Kṛṣṇa and by postulating Kṛṣṇa as the central personality and the pivot of the plot, by calling the epic 'Nārāyaṇa-kathā', sage Vyāsa has made his message plain. The genius of Vyāsa would not have attempted anything lower than this.[2] If one finds relish and importance in the subsidiary themes of marriage,

[1] Vide 'The Message of the Mahābhārata', V. Raghavan, *The Mahābhārata*, G. A. Natesan and Sons, Madras, 1947 (3rd ed.).

[2] The following ideas and passages in the epic may be considered in this connection:

(*a*) In the first Adhyāya of the Anukramaṇikāparvan, the epic salutes Dharma and Kṛṣṇa, its promulgator and sustainer, and says that it shall speak of the eternal Dharma-s. If a work is a Dharma-śāstra in *vācya-vācaka*, it is a Mokṣa-śāstra in *dhvani*.

नमो धर्माय महते नमः कृष्णाय वेधसे ।
ब्राह्मणेभ्यो नमस्कृत्य धर्मान् वक्ष्यामि शाश्वतान् ॥ v. 3.

(*b*) In v. 32 of the same chapter Sauti says that the *Bhārata* is the story of the Lord Himself: **यस्य प्रसादाद्वक्ष्यामि नारायणकथामिमाम्।**

(*c*) While giving the essential ideas of the great epic, it is said that the epic depicts the greatness of the Lord: **वासुदेवस्य** माहात्म्यम् . . . उक्तवान् भगवानृषिः ।

(*d*) युधिष्ठिरो धर्ममयो महाद्रुमः **मूलं कृष्णो ब्रह्म** च ब्राह्मणाश्च ॥

(*e*) In vv. 104-8, the epic is described as a tree, it is said in v. 106 that the great fruit of this tree is the Śāntiparvan, शान्तिपर्वमहाफलः ।

(*f*) At the end of the Anukramaṇikāparvan, Dhṛtarāṣṭra who is grieved at the loss of his sons is consoled by Saṃjaya who recited a hymn on Kāla, the all-devouring Time, on hearing which the old king obtained Dhṛti:

dice, suffering, fight, etc. it does not prevent another reader of nobler instincts, deeper insight and mystic disposition seeing through these, and deducing the greatness of the Lord, and of Dharma, Śama and Mokṣa. To write in such a perfect manner

धृतराष्ट्रोऽपि तच्छ्रुत्वा **धृतिमेव** समाश्रयत् ।
दिष्टचेदमागतमिति मत्वा स **प्राज्ञसत्तमः** ।। 278.

Immediately after this, the *Mahābhārata* is described as an Upaniṣad:

अत्रो**पनिषदं** पुण्यां कृष्णद्वैपायनोऽब्रवीत् ।। 279.

(*g*) In v. 291, the *Mahābhārata* is likened to the Āraṇyaka-s among the Veda-s.

(*h*) In vv. 35-6, in the Parvasamgrahaparvan it is said that the wise seek the *Mahābhārata*, even as Vairāgya is sought by those who desire liberation; and that it is like Ātman among things one must realize:

विचित्रार्थपदाख्यानमनेकसमयान्वितम् ।
प्रतिपन्नं नरैः प्राज्ञैर्वैराग्यमिव मोक्षिभिः ।।
आत्मेव वेदितव्येषु . . श्रेष्ठः सर्वागमेष्वयम् ।। 35-6.

(*i*) At the end of the Parvasaṃgrahaparvan and at the end of the Mahāprasthānikaparvan, Dharma is sung of as the supreme good, not either Artha or Kāma. (I. 2. 392 and XVIII. 5. 76-7.)

(*j*) Chapter 62, Ādiparvan: It inculcates supreme wisdom and is a Mokṣa-śāstra.

अस्मिन्नर्थश्च कामश्च निखिलेनोपदेक्ष्यते ।
इतिहासे महापुण्ये **बुद्धिश्च परिनैष्ठिकी** ।। 19.
धर्मशास्त्रमिदं पुण्यमर्थशास्त्रमिदं परम् ।
मोक्षशास्त्रमिदं प्रोक्तं व्यासेनामितबुद्धिना ।। 25.
धर्मे चार्थे च कामे च **मोक्षे** च भरतर्षभ ।
यदिहास्ति तदन्यत्र यन्नेहास्ति न कुत्रचित् ।। 26.

(*k*) Both in the beginning and end, all-devouring Kāla is sung of (I. 1. 272-5 and XVI. 9. 36-40.). This is for Vairāgya.

as to give Viśrānti for the readers in the Saṃcāri Rasa-s and Saṃcāri themes also is not only not incompatible but is in

(*l*) The triumph of Time, the vanity of earthly glories and the inevitable Nirveda are described in a masterly manner when the great archer, Arjuna, tried again and again, but could not use his bow when before his very eyes the Yādava women were lifted by the Dasyu-s and Ābhīra-s:

ददर्शापदि कष्टायां गाण्डीवस्य पराभवम् ।
सर्वेषां चैव दिव्यानामस्त्राणामप्रसन्नताम् ।।
नाशं वृष्णिकलत्राणां **प्रभावाणामनित्यताम्** ।
दृष्ट्वा **निर्वेदमापन्नो** व्यासवाक्यप्रचोदितः ।।
धर्मराजं समासाद्य **संन्यासं** समरोचयत् ।। I. 2. 361-3.

In the second of his introductory verses in his commentary on the *Bhagavadgītā*, Abhinavagupta says that the chief fruit of the epic of Vyāsa is Mokṣa, and that Dharma, etc. are for its development:

द्वैपायनेन मुनिना यदिदं व्यधायि
शास्त्रं सहस्रशतसंमितमत्र **मोक्षः** ।
प्राधान्यतः **फलतया** प्रथितस्तदन्य-
धर्मादि तस्य परिपोषयितुं प्रणीतम् ।।

Abhinavagupta's pupil, Kṣemendra, holds Śānta as the teaching of the *Mahābhārata*. He says at the end of his *Bhāratamañjarī*:

रत्नोदारचतुःसमुद्ररशनां भुक्त्वा भुवं कौरवो
भग्नोरुः पतितः स निष्परिजनो जीवन् वृकैर्भक्षितः ।
गोपैर्विश्वजयी जितः स विजयः कक्षैः क्षिता वृष्णयः
तस्मात् सर्वमिदं विचार्य सुचिरं **शान्त्यै** मनो दीयतात् ।।

In fact, Kṣemendra would see ultimate Śānta even in the *Rāmāyaṇa* in which Ānandavardhana sees Karuṇa; Kṣemendra says at the end of his *Rāmāyaṇamañjarī*:

भोगार्हे नवयौवनेऽपि विपिने चीराम्बरो राघवः
तत्राप्यस्य परेण दारहरणं क्लेशस्तदन्वेषणे ।
संप्राप्तापि जनापवादरजसा त्यक्ता पुनर्जानकी
सर्वं दुःखमयं तदस्तु भवतां श्लाध्यो **विवेकोदयः** ।।

perfect harmony with the chief Rasa and chief idea. See *Dhva. Ā*, Uddyota IV, p. 238. Also Abhinavagupta in his *Abhi. Bhā.*:

दृष्टः अङ्गेष्वपि विश्रान्तिलाभः, स्वभावौचित्यात्, यथा रामस्य वीराङ्गे पितुराज्ञां पालयतः। GOS, I, p. 339.[1]

Next in importance to the *Mahābhārata* are the two Śānta Rasa poems of Aśvaghoṣa, the *Buddhacarita* and the *Saundarananda*. The following is a list of other Śānta Rasa Kāvya-s:

1. The *Antarātmacarita* cited by Bhoja in his *Śṛṅgāra Prakāśa* as a Kāvya inculcating the fourth Puruṣārtha of Mokṣa. See my *Bhoja's Śṛṅgāra Prakāśa* (1963), p. 810.

2. The *Rājataraṅgiṇī* of Kalhaṇa mentions Śānta as its Rasa (I. 23):

क्षणभङ्गिनि जन्तूनां स्फुरिते परिचिन्तिते।
मूर्धाभिषेकः शान्तस्य रसस्यात्र विचार्यताम्॥

His *Avadānakalpalatā* is naturally a Śānta Rasa composition; Kṣemendra's son Somendra, who supplemented the work says in its introduction:

संतोषाय प्रशमसुखिनां निर्मितोऽयं प्रबन्धः।

[1] The author of the *Bhāgavata*, in speaking of the *Mahābhārata*, says that in the great epic, Vyāsa had described *pravṛtti* (as *pūrvapakṣa*) so much and so well, that man who is by nature attached to it, has mistaken the *pūrvapakṣa* itself for the *siddhānta*.

जुगुप्सितं धर्मकृतेऽनुशासतः
स्वभावरक्तस्य महान् व्यतिक्रमः।
यद्वाक्यतो धर्म इतीतरः स्थितो
न मन्यते तस्य निवारणं जनः॥ I. 5. 15.

No great history can escape the ultimate suggestion of the noble Rasa of Śānta.[1]

3. *Kaivalyavallīpariṇayavilāsa*, a philosophical Kāvya written perhaps by a Travancore prince or poet attached to him. Bhakti, Kaṭākṣalakṣmī (the saving grace of the Lord), Brahmavidyā and Kaivalyavallī are some of the characters figuring in this poem. IO, 8133.

4. *Jñānamudrāpariṇaya-kāvya*. Oppert I, 5537; Auf., I, 210a.

5. *Haṃsasaṃdeśa*, anonymous (different from Vedāntadeśika's *Haṃsasaṃdeśa* and Rūpa's *Haṃsadūta*). Vedānta. With a commentary in verse. *JRAS*, 1884, pp. 450-1; Ptd. TSS 103.

6. *Indudūta* by Vinayavijayagaṇi. A pupil sends the moon as messenger to convey to his preceptor his own spiritual progress. Ptd. Kāvyamālā, Gucchaka 14, pp. 40-60.

7. *Cetodūta*. The theme is identical with that of the previous work. Ptd. Ātmānanda Granthamālā 25, Bhavanagar, 1924.

8. *Bhaktidūtī* by Kālīprasāda (23 verses). A message to the beloved called Mukti, through the maid Bhakti. Mitra, Notices, III, p. 27.

9. *Manodūta* by Viṣṇudāsa. Bhakti. IO, vol. II, Nos. 3897-9; Mitra, Notices, II, 613; Alwar, 944. Ptd. Saṃskṛta Sāhitya Pariṣat, Calcutta, 1937.

10. *Manodūta* by Rāmarāma. Bhakti. MS. No. 1282, Vaṅgīya Sāhitya Pariṣad, Calcutta.

11. *Manodūtikā* on Jīva-Ātman relations. Stein, pp. 70, 287, and Introd., p. xxxv; Cabaton, Bibliothèque Nationale

[1] Śānta in Kalhaṇa, as the ultimate suggestion, cannot be called a moral bias detracting from his merit as a historian, as Keith does in his *History of Sanskrit Literature*. Great historians like Toynbee read an inevitable religious meaning in history.

Catalogue, I, 449c. Same as Auf., I, p. 429a—*Manodūtikā*, Vedānta, Paris, D. 253, III.

12. *Manodūta*, Jain. *Jainagranthāvalī*, p. 332.

13. *Meghadūtasamasyālekha* by Meghavijaya. This is a message to the author's Guru, like No. 5. Ptd. Ātmānanda-grantharatnamālā 24, Bhavanagar, 1964.

14. *Manodūta* by Indireśa. According to Puṣṭimārga. Ptd. Bombay, 1923. Br. Mu. Ptd. Bks. Cat., 1906-28, column 388.

15. *Hṛdayadūta* by Bhaṭṭa Harihara. MS. Weber, I, 571. Printed along with the previous *Manodūta*.

16. *Śīladūta* by Cāritrasundaragaṇi. Not a regular Dūtakāvya. Ptd. Śrī Yaśovijaya Jaina Granthamālā 14, Benaras, 1915.

17. *Siddhadūta* of Avadhūtarāma. Here, 'a Tāpasa is the lover, a Siddha is the *dūta* and Vidyā is the beloved'. MS. dated Saṃvat, 1423, Bom. Br. R.A.S., 1235. Br. Mu. Ptd. Bks. Cat., 1906-28, column 452.

18. *Jñānavilāsakāvya* by Jagannātha. 'This is an allegorical Kāvya explaining the greatness of Vedānta.' TD. 3792.

19. *Vijñānataraṅgiṇī* by Mahārudrasiṃha. A Kāvya on the life of Śaṃkaradāsa, a great devotee. TD, 3736.

20. *Gītavītarāga* by Abhinava Cārukīrtipaṇḍitācārya. This work is called *Bāhubalisvāmi-aṣṭapadī* in a MS. in the Jain Mutt at Sravanabelagola. This is a Jain Śānta Rasa imitation of the *Gītagovinda* of Jayadeva. 2 MSS., Mysore, I, p. 246.

21. *Ātmavilāsa*, also called *Gītadāmodara*, is another imitation of the *Gītagovinda*, but has the purpose of dealing with different religious schools and extolling Bhakti Rasa. See Descriptive Catalogue of MSS., BORI, Poona, vol. IX, 1, 149, 150; each of its seven cantos is devoted to a school—

Dvaita, Viśiṣṭādvaita, Kevalādvaita, Śuddhādvaita and finally Bhakti.

22. *Kalikalmaṣakautuka* is an allegorical Campū in which the author Kṛṣṇakānta Vidyāvāgīśa of Navadvīpa (c. A.D. 1868) deals with the good and bad of the Kali age. Hpr. *Report on the Search for Skt. MSS.*, 1901-6, p. 9.

23. *Madanaparājaya* by Nāgadeva (c. 14th cent. A.D.) is another allegorical Campū. Ptd. Bhāratīya Jñānapīṭha Granthamālā, Skt. Series 1, 2nd ed., 1964.

24. *Śubhodaya* by Nārāyaṇatīrtha, son of Trivikrama, of the Mādhva School, in 5 Kāṇḍa-s; abstract and philosophical concepts are used as characters; King Śubha (Soul) is depicted as trying to free himself from the temptations of Abhikāminī (Prakṛti) (*HD*, I, p. 289).

The Mahākāvya-s or Campū-s describing the lives of the saints and religious teachers are Śānta Rasa Kāvya-s. We have thus several *Śaṃkaravijaya-s* on the Advaita teacher, *Yatirājavijaya*, *Vedāntācāryavijaya* and *Divyasūricarita* on the Śrīvaiṣṇava teachers, the *Madhvavijaya* on the Dvaita teacher and so on. Mahākāvya-s on the stories of Rāma and Kṛṣṇa will also fall in this category so far as their ultimate devotional motive is concerned. So also those composed on themes derived from the Purāṇa-s, on the stories of Śiva and on the greatness (Māhātmya-s) of *kṣetra-s* or sacred places. There are also pilgrimage Kāvya-s like Vādirāja's *Tīrthaprabandha* and Samarapuṃgava's *Yātrāprabandha*[1] which too are Śānta Rasa Kāvya-s. The *Citra-campū* of Bāṇeśvara (A.D. 1744) is based on Vaiṣṇavite Vedāntism, the soul's pilgrimage to Vṛndāvana. A large number of Jain Kāvya-s and Campū-s

[1] KM, 90.

on the lives of the Śalākāpuruṣa-s would also come under the Śānta Rasa Kāvya-s.[1]

Among dramas, Aśvaghoṣa's seem to be the earliest to have Śānta as the dominant Rasa. His *Śāriputraprakaraṇa* deals with the conversion of the hero to the Buddhist faith and another of the dramatic fragments discovered by Dr. Lüders shows an allegorical philosophical play of Aśvaghoṣa. Long after this, without any memory of Aśvaghoṣa's play, Jayanta Bhaṭṭa, the gifted logician of Kashmir, conceived on his own, in the tenth century A.D., a novel type of play as he himself remarks in the prologue, in his *Āgamaḍambara* or *Ṣaṇmatanāṭaka*, which is relevant to our tracing the history of Śānta Rasa plays. In four acts, Jayanta presents here the heretical sects of Buddhism, Jainism, the depraved sects of Nīlāmbara-s, Kāpālika-s and Kālamukha-s, and then the Vaiṣṇava Pāñcarātra not based on the authority of the Veda. Exponents of these six schools are defeated in debate or otherwise dealt with by the protagonist of Nyāya philosophy coupled with Śaiva religion and in the end the Nyāya-Śaiva teacher makes the pronouncement that all paths, rightly followed, lead to the same goal, and exhorts adherents of all schools to eschew corrupt practices. Written earlier than the play of Kṛṣṇamiśra, Jayanta's play, which had remained in oblivion so far, supplies a significant link in the chain of Śānta Rasa plays.[2] After Jayanta and about the time of Abhinavagupta, Kṛṣṇamiśra (c. A.D. 1098) wrote his Advaita allegory, the

[1] Somadeva in his *Yaśastilakacampū* (III. 274) describes Kāvya as *navacchāya*, having nine Rasa-s, i.e. including Śānta.

[2] See *Saṃskṛta Raṅga Annual*, III, Madras, 1963, pp. 57-70. I have, jointly with Anantalal Thakur, edited this play on the basis of the two available MSS., through the Mithila Institute of Sanskrit Studies, Darbhanga (1964 but released in 1969).

Prabodhacandrodaya,[1] which, if we leave out the *Āgamaḍambara* of Jayanta, may be taken to have inaugurated a regular category of philosophical and allegorical plays. The following plays of this class were produced, in different parts of the country, to propagate the several schools of philosophical and religious thought:

1. *Moharājaparājaya* by Yaśaḥpāla. Jain. (c. A.D. 1229-32). Ptd. GOS 9.

2. *Amṛtodaya* by Gokulanātha. Nyāya. (16th cent. A.D.) Ptd. KM 59.

3. *Saṃkalpasūryodaya* by Veṅkaṭanātha. Viśiṣṭādvaita. (14th cent. A.D.) Ptd. Adyar Library Series 65, 1948.

4. *Caitanyacandrodaya* by Kavikarṇapūra. Caitanya. (c. A.D. 1550). Ptd. KM 87.

5. *Dharmavijaya* by Śuklabhūdeva. Ptd. Granthāratnamālā, Bombay; Sarasvati Bhavana Texts No. 35. MSS. in many catalogues. There is also a commentary on this by the author's pupil Bhavānīśaṃkara. IO, 4183.

6. *Bhāvanāpuruṣottama* by Ratnakheṭa Śrīnivāsadīkṣita, father of Rājacūḍāmaṇidīkṣita. Advaita, TD, 4427-4429; *Descriptive Catalogue of Sanskrit Manuscripts*, V, Adyar, No. 1431.

7. *Muktipariṇaya* by Sundaradeva. TD, 4460. N.W. Provinces Cat., pt. VII, p. 46.

[1] There seems to be an abridged version of the *Prabodhacandrodaya* of Kṛṣṇamiśra, *Laghu-prabodhacandrodaya-nāṭaka*, BORI, 239 of Viś. I. There seems to be a *Prabodhacandrodaya-kāvya* also in four Ullāsa-s. A MS. of this work is noticed in the private diary of R. A. Sastri, now deposited with the *New Catalogus Catalogorum* materials, Dept. of Sanskrit, University of Madras, on p. 34 of part I, as existing in the Pyara Candra Jain Big Mandir, Sailana State (Malwa, C.I.).

8. *Vidyāpariṇaya* by Ānandarāyamakhin. Advaita. (c. A.D. 1684-1728) Ptd. KM 39.[1]

9. *Jīvanmuktikalyāṇa* by Nallādīkṣita. Advaita. Mysore, I, pp. 276, 637; Adyar, II, p. 27b; IO, Keith, pp. 1224-5. Serially published in the *Śaṃkaragurukulapatrikā*, Srirangam, vol. 3, April-June, 1941 ff.

10. *Cittavṛttikalyāṇa* by Nallādīkṣita.[2] Mentioned by him in his *Jīvanmuktikalyāṇa*, IO, Keith, p. 1225a; Rice, p. 256; Auf., I, 207b.

11. *Pracaṇḍarāhūdaya* by Ghanaśyāma.[3] TD, 4388.

12. *Siddhāntabherīnāṭaka* by Sudarśanācārya. Viśiṣṭādvaita (?). Mysore, I, p. 286.

13. *Anumitipariṇaya* by Nṛsiṃhakavi of Triplicane, Madras. Marriage between Anumiti, daughter of Parāmarśa, with Nyāyarasika. This play is of little philosophical interest; it is on the subject of logic. MD, 12463.

14. *Vivekavijaya* by Rāmānuja Kavi, son of Pūrṇaguru and grandson of Rāmānujaguru, of Sriperumbudur near Madras. The triumph of Viveka over passions. MD, 12683-4; Adyar, Descriptive Catalogue, vol. V, no. 1557.

[1] This author wrote an Āyurveda allegory ealled *Jīvānandana*, (KM 27; ALS 59) in which religion also figures; the real author of both is Veda Kavi.

[2] Mallāsomayājin is the same author (Rice, p. 256). Keith's remark on p. 1225a of his IO catalogue and on p. 1695b, Index, that Mallādīkṣita is the correct name and 'Nallā' is incorrect, is wrong. The name of this well-known South Indian author is Nallādīkṣita.

[3] TD, vol. XIX, p. 55. His *Kalitāṇḍavanāṭaka* may be a philosophical or religious drama. A strange dramatic composition of his, the *Navagrahacarita*, TD 4689, an astrological allegorical drama in three acts, has been published by Sarasvati Mahal Library, Tanjore, 1963.

15. *Bhaktivaibhavanāṭaka* by Rājaguru Vāhinīpati Mm. Jīvadeva, son of Trilocanācārya of Puri, patronized by King Pratāparudradeva. On Kṛṣṇabhakti. MT. 3752.

16. *Mithyājñānakhaṇḍana* by Ravidāsa. A short allegorical play in one act, IO, 4200; Bombay Br. R.A.S. 1289-90 and many other catalogues also.

17. *Mudritakumudacandra* by Yaśaścandra. A dramatization of a philosophical debate. Bom. Br. R.A.S. 1292. Ptd. Yaśovijaya Jaina Granthamālā 8.

18. *Pūrṇapuruṣārthacandrodaya* by the younger son of Jātavedas of Viśvāmitragotra. The author later became an ascetic. On the union of Ānandapakvavallī and King Daśāśva, lord of the ten senses, i.e. Ātman. MD, 12540-1. MD, 14602 is a metrical resumé of the story of this play. There are two copies of a commentary on this drama. Descriptive Catalogue of Skt. MSS. in the Curator's Office Library, Trivandrum. Nos. 1287-88.

19. *Prabodhodayanāṭaka* by Śukleśvaranātha. The several systems of philosophy dispute here in a debate in the court of King Bhagavantarāya. Hpr., Notices, IInd series, vol. III, no. 190, pp. 122-4.

20. *Śivanārāyaṇabhañjamahodayanāṭaka* by Narasiṃhamiśra who lived under the patronage of Śiva Nārāyaṇa Bhañja, Rāja of Keonjhar. An allegorical play from Orissa. The work ends with Jīvanmukti. Hpr. Report, 1895-1900, published by the Asiatic Soc., Bengal, Calcutta, 1901, p. 18. (Hpr. Notices, vol. IV, 1911, No. 196.)

21. *Śrīnivāsarathavijayanāṭikā* on the same plan as the above by the same author Narasiṃha, this time on another worthy personality of Orissa, a Brahmin chief named Śrīnivāsaratha. This also ends in Jīvanmukti in the last act, as in the previous play. MT, 3705.

22. *Jñānasūryodayanāṭaka* by Vādicandra. Jain. Hiralal, Central Provinces Catalogue, p. 646, No. 7252; Granthanāmāvali, Ailak Pannalal Digambar Jain Sarasvati Bhavan, Jhalrapatan, p. 30; Peterson, II, 198; III, 401. See Pathak, *JBRAS*, 18, p. 223.[1]

23. *Tārābhaktitaraṅgiṇī* contains two allegorical dramatic sequences in which Kali, Dharma, Viveka, etc. figure as characters. The work as a whole, however, is not a drama. Mitra, Notices, 1607.

24. *Satsaṅgavijayanāṭaka* by Vaijanātha. Cat. of Skt. MSS. in the Private Libs. of Gujarat, Kathiawad, Kacch, Sindh and Khandesh by Bühler, II, p. 124, No. 54.

25. *Svānubhūtināṭaka* by Anantapaṇḍita, son of Tryambaka Paṇḍita. MS. dated Saṃvat 1705. S. R. Bhandarkar, II Tour, Report of MSS. in Rajputana and Central India, 1904-6, p. 9.

26. *Vivekacandrodayanāṭikā* by Śiva. S. R. Bhandarkar, Deccan College Catalogue, p. 43, no. 31.

27. *Dharmodayanāṭaka* composed in Śaka 1692 (A.D. 1770) by Dharmadeva Gosvāmi who composed a Dharmodaya Kāvya also. *Journal of the Assam Research Society*, 3.4, p. 119.

28. *Māyāvijaya* by Anantanārāyaṇasūri. See Introduction to *Moharājaparājaya*, GOS 9, p.v.

29. *Jñānacandrodaya* by Padmasundara, *Jainagranthāvalī*, p. 336.

30. *Tattvamudrābhadrodaya* by Triveṇī, a prolific South Indian Vaiṣṇava Brahmin poetess, daughter of Udayendrapuram Veṅkaṭācārya, author of a *Yādavarāghavapāṇḍavīya*.

[1] Akalaṅka's *Aṣṭaśatī*, commentary on Samantabhadra's *Āptamīmāṃsā*, is introduced as a female character in this drama.

She lived between A.D. 1817-83 and was the wife of Prativādi-bhayaṃkaram Veṅkaṭācārya of Sriperumbudur.[1]

31. *Antarvyākaraṇanāṭyapariśiṣṭa*, a dramatic composition by Kṛṣṇānanda Sarasvatī. This achieves a *vyākaraṇa-dharma-śleṣa*, i.e. inculcates at once rules of grammar and moral and philosophical teachings. Br. Mu. Ptd. Bks. Cat., 1892-1906, column 320. Published in 4 parts from Calcutta, 1894(?)-1899.

32. *Bhartṛharirājyatyāganāṭaka* by Kṛṣṇabaladevavarman. Ptd. Lucknow, 1898; ibid. 315.

33. *Citsūryāloka* by Nṛsiṃhadaivajña. Allegorical drama in five acts. Ptd. Vizianagaram, 1894; ibid. 437.

34. *Īhāmṛgī* or *Sarvavinoda* by Kṛṣṇa Avadhūta, a Ghaṭikāśatamahākavi, in four acts, dealing with Śṛṅgāra, Bībhatsa, Hāsya and Vairāgya. Ptd. Bellary, 1895; ibid. 315.

35. *Pāṣaṇḍadharmakhaṇḍana* by Dāmodarāśrama, in three acts showing up the heresy and immorality of the Puṣṭi-mārgin-s. Composed in Saṃvat. 1683. Br. Mu. Ptd. Bks. Cat., 1906-28, column. 234.

36. *Svātmaprakāśanāṭaka* by Sundaraśāstrin of Polaham village (Tanjore Dt.). Advaita. Ptd. Chidambaram, 1913: ibid 1037-8.

37. *Kṛṣṇabhakticandrikānāṭaka* by Anantadeva, son of Āpadeva. Numerous MSS. Ptd. Grantharatnamālā, Bombay, 1887-92.[2]

[1] M. Krishnamachariar, *History of Classical Sanskrit Literature*, pp. 395-6.

[2] MD, 12548 and 12754: *Prapanna-sapiṇḍīkaraṇanirāsa* is a drama strange in its theme, which is a controversy regarding the proper obsequial rites to be performed for a *prapanna*, one who had performed the rite of taking refuge in the Lord, on his death. The author is Manasālkaṭṭi Vedāntācārya. Br. Mu. Ptd. Bks. Cat., 1892-1906, column 525: Rājarājavarman's *Gairvāṇīvijaya* is another

38. *Śivaliṅgasūryodaya* in five acts, by Mallanārādhya; written for Basaleśvara of the Kandukūri family. On the superiority of Vīraśaivism. MT, 2282.

39. *Liṅgadurbhedanāṭaka.* An allegorical representation of various doctrines and the superiority of Advaita over them. Lahore 4. Auf., I, 544a.

40. Cerukūri Yajñanārāyaṇa, son of Koṇḍu Bhaṭṭa, wrote a play based on the Śāstra-s, *Nāṭakīkṛtasacchāstra,* TD, 3772.

41. *Dharmoddharaṇa* by Durgeśvara, son of Dharmeśvara Moḍha, GOS 151, 1966. Extending to five acts, this play presents the Dvāpara age as the hero contending against the Kali, the anti-hero; Dharma, Dāna and other virtues are on the side of the former, and several vices on the side of the latter.

42. *Ubhayagrāsarāhūdaya* of the Madhva school, by Vijayīndratīrtha (1574-95); this is referred to in the *Sāhitya-sāmrājva* of Sudhīndra (*HD,* II, p. 189).

Besides these, there are many late dramas on the lives of the religious leaders, saints and devotees of Śiva and Viṣṇu. Rāmānujācārya's career is dramatized in the *Yatirājavijaya* or *Vedāntavilāsa* by Varadācārya of Kāñcī (MD, 12696-12700; TD, 4486; Mysore I, p. 281; Adyar II, p. 30a). *Śivabhaktā-nandanāṭaka* (MT, 5092 and 5520), is on the life of one of the Śaivite saints. Such dramas are more truly spiritual; for their portrayal of the religious and spiritual career of such personalities is more effective than the presentation of abstract spiritual ideas as characters on the stage. A love-story evokes love and, for this purpose, one does not write a play in which

strange play in one act on the foundation of Sanskrit schools in Travancore.

Śṛṅgāra figures as a character with Madhu, Viraha, etc. as other characters. Thus dramas on the life of saints and devotees are Śānta Rasa plays. The *Bhartṛharinirvedanāṭaka* of Harihara (KM 29) is a Śānta play of a conception far superior to other specimens though the author is somewhat unequal to the theme. The *prastāvanā* says that it is a Śānta play and that Śānta Rasa is the only lasting Rasa.

श्रीहरिहरप्रणीतेन भर्तृहरिनिर्वेदनाम्ना शान्तरसप्रधानेन नाटकेन तानुपासितुमीहे ।

श्रृङ्गारादिरनेकजन्ममरणश्रेणीसमासादितैः
एणीदृक्प्रमुखैः स्वदीपकसखैरालम्बनैराजितैः ।
अस्त्येव क्षणिको रसः प्रतिपलं पर्यन्तवैरस्यभूः
ब्रह्माद्वैतसुखात्मकः परमविश्रान्तो हि **शान्तो** रसः ।। २ ।।

Even in dramas on Rāma, Kṛṣṇa and Śiva, which are very large in number, there is Bhakti and through it Śānta is depicted as the ultimate Rasa, though the drama by itself has a different and definite Rasa in its theme. For, it is devotion to these forms of God that prompted the poets to write and it is devotion that is the result in the hearts of the spectators. The actual Rasa of the play in such cases will thus be a Rasavat, subordinated to Bhakti and Śānta which form the Rasa-s ultimately suggested, Parama-dhvani.

Śānta Rasa is accepted by a majority of writers. The earliest writer now known to mention it is Udbhaṭa. He simply mentions it in his *KASS* (IV. 4) but must have dealt with it at greater length, perhaps refuting the opposition to it also, in his now lost commentary on the *Nāṭya-śāstra*. Lollaṭa certainly recognized it, for, as will be seen in a further section of this book, Lollaṭa recognizes numerous Rasa-s. If he had

admitted many minor Bhāva-s as capable of becoming Rasa-s, he must certainly have admitted Śānta, which his predecessor had accepted.

तेन आनन्त्येऽपि रसानां पार्षदप्रसिद्ध्या एतावतामेव प्रयोज्यत्वमिति यद् भट्टलोल्लटेन निरूपितम्, तदवलेपेनापरामृश्येत्यलम् ।

Abhi. Bhā., GOS, I, p. 299 (also on p. 341).

But Lollaṭa seems to have made a compromise with the conservatives as regards the number of Rasa-s by appealing to *pārṣadaprasiddhi* as certifying only a few as Rasa-s. This 'vogue in circles of connoisseurs', Lollaṭa says, speaks *only of these* as Rasa-s, as capable of portrayal on the stage (*prayojya*). The words 'these only' (*etāvatām eva*) in Lollaṭa perhaps refer to the old eight. That Śānta also is included and the word 'these' refers to nine has to be confirmed by a more definite evidence. We have no clue to know Śaṅkuka's attitude towards Śānta. From the number of views on the Sthāyin of Śānta which Abhinavagupta reviews and which must have been the views of the previous commentators of Bharata, we can guess that Śaṅkuka also accepted Śānta. Rudraṭa recognizes Śānta (XXI. 3) and gives Samyagjñāna or Tattvajñāna as its Prakṛti or Sthāyin. He describes it in ch. XV, 15-16:

सम्यग्ज्ञानप्रकृतिः शान्तो विगतेच्छनायको भवति ।
सम्यग्ज्ञानं विषये तमसो रागस्य चापगमात् ॥
जन्मजरामरणादित्रासो वैराग्यवासना विषये ।
सुखदुःखयोरनिच्छाद्वेषाविति तत्र जायन्ते ॥

सम्यग्ज्ञानं स्थायिभावः । विभावस्तु शब्दादिविषयस्वरूपम् । अनुभावो जन्मादित्रासादयः ।

Comm. on above by Namisādhu, KM 2, p. 166.

Namisādhu adds that it is improper to deny the existence of Śānta as a Rasa:

कैश्चिच्छान्तस्य रसत्वं नेष्टम्। तदयुक्तम्। भावादिकारणानामत्रापि विद्यमानत्वात्। ibid.

Ānandavardhana not only recognizes Śānta but also argues for its acceptance, illustrating it from the *Nāgānanda*—

यथा शान्तशृङ्गारौ नागानन्दे निवेशितौ।

Dhva. Ā, KM ed., 1928, p. 176.

and gives *tṛṣṇākṣayasukha* as its Sthāyin. Rājaśekhara's *Kāvyamīmāṃsā* might have recognized Śānta in its lost chapter called Rasādhikārika, since Rājaśekhara follows Rudraṭa to a large extent. Bhaṭṭa Tota accepts it and from a remark of Abhinavagupta at the end of Śānta section in the *Locana*, we see that Tota's *Kāvyakautuka* contains an elaborate examination of the objections to Śānta and gives a brilliant exposition of it as the greatest Rasa.

मोक्षफलत्वेन चायं परमपुरुषार्थनिष्ठत्वात् सर्वरसेभ्यः प्रधानतमः। स चायमस्मदुपाध्यायभट्टतोतेन काव्यकौतुके, अस्माभिश्च तद्विवरणे बहुतरकृतनिर्णयः पूर्वपक्षसिद्धान्त इत्यलं बहुना। *Locana*, p. 178.

Abhinavagupta accepts it as the greatest Rasa in his three works, his lost commentary on his teacher's *Kāvyakautuka*, his *Locana* and his *Abhinavabhāratī*. Abhinavagupta's predecessor and ancestor, the author of the *Candrikā* on the *Dhvanyāloka*, accepts Śānta but is of the view that it can appear as an element in the subsidiary plot of the drama but never as the leading Rasa (*Locana*, p. 178). This has been pointed out already. The view of the *Candrikā* represents one stage in the history of Śānta. It grants that Śānta is a Rasa but holds that it is still impossible of being the leading Rasa.

The next stage is the recognition of it as an Ādhikārika Rasa, the Rasa of the main theme, but permissible as an Ādhikārika Rasa only in a Kāvya; in Nāṭaka, it should only be a Prāsaṅgika Rasa, the Rasa of a subsidiary episode. The last stage is its complete acceptance, as Ādhikārika in Nāṭaka also, and as the greatest of all Rasa-s, synthesizing all the other Rasa-s in itself. Bhaṭṭanāyaka accepts it and, like Abhinavagupta, holds it as the greatest Rasa. Taking the very first verse of the *Nāṭya-śāstra*, *nāṭyaśāstraṃ pravakṣyāmi brahmaṇā yad udāhṛtam*, Bhaṭṭanāyaka imaginatively interprets this as suggesting Śānta Rasa.[1] *Brahmaṇā yad udāhṛtam* does not mean 'the Śāstra which was introduced by Brahmā', but 'drama which is compared to the Brahman or the Absolute of Vedānta'. The Naṭa is like the Brahman; upon him is created the world of drama, as this world upon the substratum of the Brahman. Drama is *māyā* and the nature of its reality is *anirvacanīya*, indescribable. Though fundamentally non-existent in the sense in which the Naṭa and the Brahman exist as realities, both this world and drama do exist. Both help in the attainment of the Puruṣārtha-s. The essence of this view is given by him in his *maṅgalaśloka* to his now lost *Hṛdayadarpaṇa*. (See *Abhi. Bhā.*, GOS, I, pp. 4-5). Bhaṭṭa-nāyaka seems to have accepted as genuine the Śānta text found in Bharata.

शान्तरसोपक्षेपोऽयं भविष्यति 'स्वं स्वं निमित्तमासाद्य शान्तादुत्पद्यते रसः' इति। तदनेन पारमार्थिकं प्रयोजनमुक्तमिति व्याख्यानं हृदयदर्पणे पर्यग्रहीत्। यदाह—

नमस्त्रैलोक्यनिर्माणकवये शंभवे यतः।
प्रतिक्षणं जगन्नाटचप्रयोगरसिको जनः॥ इति।

[1] Vide *JOR*, vol. 6, p. 211, my article, 'Writers quoted in the *Abhinavabhāratī*'.

Later again, in chapter 27 on the Siddhi-s, Abhinavagupta has occasion to quote Bhaṭṭanāyaka and point out, along with him, that Śānta is the ultimate basis of all Rasa-s and that this is indirectly hinted at by Bharata.

सोऽप्ययं सिद्धयंशो दैव: शान्तरसस्य समस्तरसप्रकृतितां 'स्वं स्वं निमित्तमासाद्य शान्तादुत्पद्यते रस:' इति वदता मु(सू)चित एव। स्पष्टतया तु नोक्त:, रहस्यार्थस्य (त्वात्), अन्यपरत्वाच्च शास्त्रस्य। तदुक्तं **भट्टनायकेन**, etc. *Abhi. Bhā.* Madras MS., III, p. 87. GOS, III, pp. 304-5 (corrupt).

Kuntaka accepts Śānta and considers it as the Rasa of the *Rāmāyaṇa*. (*VJ*, De's ed., 1928, p. 239.) Kṣemendra accepts it as can be seen from his *Aucityavicāracarcā*, pp. 130-1. Not only does he, following Abhinavagupta and Ānandavardhana, consider Śānta as the Rasa of the *Mahābhārata* (see v. 3 at the end of his *Bhāratamañjarī*) but of the *Rāmāyaṇa* too, of which Ānandavardhana considers Karuṇa as the Rasa. Kṣemendra says that the Karuṇa itself is the argument for Śānta being the ultimate Rasa (see v. 1 at the end of his *Rāmāyaṇa-mañjarī*). Śānta is the Rasa of Kṣemendra's *Bauddhāvadāna-kalpalatā* and some of his minor works, *Darpadalana*, etc. Bhoja accepts Śānta both in his *SKĀ* and *Śṛ. Pra.* Most of the later writers accept it. The *Viṣṇudharmottara* accepts it, (III. 30. 2, 8, 9), and holds it as independent and standing apart from the other eight Rasa-s, four of which are primary ones giving rise to the other four; and as having the Supreme Being as its presiding deity and Vairāgya as its Sthāyin:

शान्तो रस: स्वतन्त्रोऽत्र पृथगेव व्यवस्थित:।
* * * * *
शान्तस्य देवो विज्ञेय: पर: पुरुष एव तु।
* * * * *
शान्तस्य तु समुत्पत्ति: नृप वैराग्यत: स्मृता ॥

The critics who do not accept Śānta are mainly writers on Dramaturgy proper. They think they are loyal to Bharata by denying it. This attitude begins, as far as extant works go, in the *Daśarūpaka*, the model and source for many a later work on drama. Dhanaṃjaya and Dhanika, both refute it and argue for its impossibility in drama.

[1] शममपि केचित् प्राहुः पुष्टिर्नाट्येषु नैतस्य । *DR*, IV, 33.

From this it would appear that Dhanaṃjaya denies Śānta only in drama but accepts it in Kāvya. But, as a matter of fact, Dhanaṃjaya, as interpreted by Dhanika, does not recognize it even in Kāvya (see p. 124). Mammaṭa first says that the Nāṭya Rasa-s are only the eight given by Bharata, but adds afterwards that there is also a ninth Rasa called Śānta with Nirveda as its Sthāyin (*K. Pra.*, IV. 6, 12). Śāradātanaya denies it in Nāṭya, following one set of writers who opine that Brahmā gave only eight Rasa-s, but subsequently mentions Śānta as accepted by Vāsuki. In the text in Bharata *aṣṭau nāṭye rasāḥ smṛtāḥ* and *ete hy aṣṭau rasāḥ proktā druhiṇena mahātmanā* (*NŚ*, VI, 15-16, Kashi ed.), some emphasize the word *nāṭye* and say that the Rasa-s are given as eight only so far as Nāṭya or drama is concerned and consequently, Śānta is permitted in Kāvya or poetry. Siṅgabhūpāla recognizes only eight Rasa-s in drama and criticises Bhoja for holding Śānta also as a Rasa, *Rasārṇava-sudhākara* II, TSS, p. 171.

[1] D. T. Tatacharya misunderstands this Śama, the Bhāva which is given here as the Sthāyin of Śānta, as something not having anything to do with Śānta and as something new and distinct from Śānta. He says incorrectly: 'Dhanaṃjaya seems to accept Śama as distinct from Śānta Rasa, which, he thinks, has no place in drama.' (*JOR*, vol. 5, p. 28.)

Some of the writers on Nāṭya seem to be anxious to object to Śānta only in drama, since in drama, which requires the presentation of a Rasa through its Anubhāva-s, there is no possibility of acting Śānta Rasa, which, according to them, is the cessation of all activity. The Śravya-kāvya or poem however can describe Śānta Rasa, for what cannot be acted can be described. The *DRA* proposes:

ननु शान्तरसस्य अनभिनेयत्वाद् यद्यपि नाट्येऽनुप्रवेशो नास्ति, तथापि सूक्ष्मातीतादिवस्तूनां सर्वेषामपि शब्दप्रतिपाद्यताया विद्यमानत्वात् काव्यविषयत्वं न वार्यते । p. 124.

And even this Dhanika does not grant. For he says that a state such as Śama is the very negation of the possibility of affirming anything of it. For, whatever way in which we can describe it is incorrect in so far as we are always describing in worldly terms something which is not like anything of this world. The Upaniṣad-s themselves describe the Brahman by saying that It is 'not this, not this'. Such a state can never be made the subject of Kāvya even.

शान्तो हि तावत्—

[1]'न यत्र दुःखं न सुखं न चिन्ता न द्वेषरागौ न च काचिदिच्छा ।
रसस्तु शान्तः कथितो मुनीन्द्रैः सर्वेषु भावेषु शमप्रधानः ॥'

इत्येवंलक्षणः, तदा तस्य मोक्षावस्थायामेव आत्मस्वरूपापत्तिलक्षणायां प्रादुर्भावात् तस्य च स्वरूपेण अनिर्वचनीयता । तथा हि श्रुतिरपि स एष नेति नेति (इति) अन्यापोहरूपेणाह । *DRA*, p. 124.

This objection of the indescribability of Śānta and the impossibility of enacting it has already been answered. The *sukha*

[1] This is evidently a verse from an old writer who accepted Śānta and described it in these terms.

which is said to be absent in that state refers to worldly joy. Viśvanātha thus replies to Dhanika:

युक्तवियुक्तदशायामवस्थितो यः शमः स एव यतः ।
रसतामेति तदस्मिन् संचार्यादेः स्थितिश्च न विरुद्धा ॥

Sāhityadarpaṇa, III. 250.

यश्चास्मिन् सुखाभावोऽप्युक्तः, तस्य वैषयिकसुखपरत्वाद् न विरोधः । ibid., III (under Kārikā 249).

Vedāntadeśika also has answered this and other objections to Śānta in the prologue to his *Saṃkalpasūryodaya*, I, 17-20.[1] He gives expression also to the idea that Śānta is the basic Rasa of which the others are various forms:

बिभ्रद् रसान्तरभूमिकां * * * नवमो रसः । ibid. I. 3.

Dhanaṃjaya further says that the mental condition in the state of relish, *kāvyāsvāda*, is of four forms: *vikāsa*, *vistāra*, *kṣobha* and *vikṣepa*, answering to the four primary Rasa-s of Śṛṅgāra, Vīra, Bībhatsa and Raudra, together with their four derivative Rasa-s, Hāsya, Adbhuta, Bhayānaka and Karuṇa (IV. 43-4). A fifth or ninth state is therefore not possible in drama; but if it is introduced in Kāvya, in the form of a description of its accessory factors like Muditā, Maitrī, Karuṇā, Upekṣā, etc. they must come under one of the four states, *vikāsa*, etc.

अथ तदुपायभूतो मुदितामैत्रीकरुणोपेक्षादिलक्षणः, तस्य च विकासविस्तारक्षोभविक्षेपरूपतैवेति । तदुक्त्यैव शान्तरसास्वादो निरूपितः ।

DRA, IV. 45-6.

To grant it in Kāvya and to deny it in Nāṭya is as clumsy a compromise as the one which grants it inherent Rasa-character and denies it conventional vogue as a Rasa. Kāvya

[1] Adyar Library Series 65. See also pp. 46-51.

is, in essence, only drama and this Abhinavagupta has emphasized in his *Abhi. Bhā.*[1] If it is possible to develop Śānta as the theme of a Kāvya, equally is it possible to handle it as the motif of a drama.

There are other writers who are not so antagonistic towards Śānta as to deny it totally. They are not Abhāva-vādin-s but are Antarbhāvavādin-s. The aspect called the quietistic is no doubt available in Kāvya and Nāṭya but one need not recognize it as a special and separate Rasa with the name Śānta which Bharata does not speak of. We can have it and relish it as a variety of one of the Rasa-s already given by Bharata. Thus, for instance, some writers include Śānta in Vīra and say that Śānta is nothing but Dayā-vīra. This view cannot however explain all cases of Śānta but it owes its origin to the fact that it was the *Nāgānanda* that was at first kept in view by the sponsors and detractors of Śānta. Others try to include it in Jugupsā. Inclusion in many other Bhāva-s is possible as will be shown in the section on the Sthāyin of Śānta. But in all these cases the Antarbhāva-vādin-s mistake a Saṃcārin, though an *ābhyantara* one, for the Sthāyin. Vīra, as emphasizing the ego, as *ahaṃkāra-pradhāna*, goes ill with Śānta which is the very negation of *ahaṃkāra*. If there are certain varieties of selfless Vīra like Dayā-vīra, Dharma-vīra and Dāna-vīra, they must be brought under the *mahāviṣaya*, namely Śānta, and not *vice versa*. So also Jugupsā, etc.[2] These are at best very prominent and frequently appearing accessories. We can say:

[1] *Abhi. Bhā.*, GOS, I, p. 292.

[2] See *Sāhityadarpaṇa*, III. 249:

निरहंकाररूपत्वाद्दयावीरादिरेष नो ।

Again

कस्यचिच्छान्तभेदस्य स तु स्यादुपलक्षणम् ।

Dayā-vīra, etc. may be some cases of Śānta, not all cases of Śānta. Śānta comprehends all the forty-nine Bhāva-s as also its Vyabhicārin-s. It cannot be included in any of these: *Śuddha-jugupsā*, *Dayā-vīra*, *Vicitra-ratyādisthāyyaṣṭaka*; these are, each of them, a kind or a case of Śānta; they cannot define Śānta. If, in spite of the fundamental difference between Śama and Utsāha, some want to include Śānta in Vīra, because both have Utsāha of a *sāttvika* form in them, all the Rasa-s can be included in Vīra, for there is hardly any activity without Utsāha. If because of the *sāttvika* nature of the Utsāha in Śānta and Vīra, the two are made into one, Vīra and Raudra can as well be made into one, because both carry out the destruction of the enemy. This *antarbhāva-vāda* is dealt with at greater length in the section on the Sthāyin of Śānta.

Śānta is the Rasa of Śama, or Tattvajñāna or realization of Self. The whole world may be its Uddīpana-vibhāva, especially pilgrimage, resort to solitude, company of the good, etc. Its Ālambana-vibhāva is, in cases where it is oriented to devotion, a personal God, and in other cases, the Ātman or the Brahman. Those who have accepted Śānta give it all the Rasa-details which Bharata gives to other Rasa-s,

सर्वाकारमहंकाररहितत्वं व्रजन्ति चेत् ।

अत्रान्तर्भावमर्हन्ति दयावीरादयस्तदा ॥ Quoted here in the Vṛtti.

Sarvānanda in his *Ṭīkāsarvasva* on *Amarakośa* I. 7. 17, includes Śānta in one of the three varieties of Śṛṅgāra, i.e. Dharmaśṛṅgāra.

शान्तोऽपि नवमो रसोऽस्ति * * स तु धर्मश्रृङ्गारत्वात् शृङ्गार एवानुप्रविष्टः ।

TSS ed., vol. I, p. 147.

namely its *varṇa* (colour), *devatā* (presiding deity), *vṛtti*, *guṇa*, etc. The original text of Bharata on the *rasa-devatā-s* reads *adbhuto brahmadaivataḥ* (VI. 50). Abhinavagupta says that according to Śānta-advocates, the text reads thus:

वीरो महेन्द्रदेवः स्याद् बुद्धः शान्तोऽब्जजोऽद्भुतः—इति शान्तवादिनः केचित् पठन्ति । बुद्धो जिनः परोपकारैकपरः, प्रबुद्धो वा ।

Abhi. Bhā., GOS, I, p. 300.

Abhinavagupta says that either the Buddha or the enlightened soul in general is the *devatā* of Śānta. The mention of the Buddha in the amended text is tell-tale and shows the hand of some writer like Rāhula. It confirms our surmise in an earlier section of this book that the Buddhists might have ushered Śānta in. It is natural that Viśvanātha clearly stated Nārāyaṇa as the *devatā* of Śānta, *Śri Nārāyaṇadaivataḥ*. The *Alaṃkārasaṃgraha* [1] of Amṛtānanda considers Parabrahman as its presiding deity and the permanent abode of the Lord the Ālambana. The *Alaṃkārasarvasva* of Harṣopādhyāya (?), written for one Gopāladeva, makes the supreme spirit, Parabrahman, the *devatā* of Śānta.[2] Regarding the colour of Śānta, one naturally expects it to be pure white, to be in consonance with the purity and knowledge that characterize it. Viśvanātha describes it as *kundendusundaracchāyaḥ*. So also did Abhinavagupta; according to him, advocates of Śānta read the text *pītaś caivādbhutaḥ smṛtaḥ* as *svacchapītau śamādbhutau*.

[1] Adyar Library Series 70, ch. 3, p. 21.

[2] MT, 3325. In MT, 5225, another MS. of the same work in the same Library, the author is given as Aubhalārya Kṛṣṇa of Devarakoṇḍa.

स्वच्छपीतौ शमाद्भुतौ इति शान्तवादिनां पाठः । GOS, I, p. 299.

However, in view of the fundamental and equanimous character of Śānta, it would be proper, according to Abhinavagupta, to hold Śānta as being above all these correlations of colour, etc.

सर्वसाम्याच्च विशेषतो वर्णदेवताभिधानमनुचितमप्यस्य तत्कल्पि-तमिति ज्ञेयम् । *Abhi. Bhā.*, GOS, I, p. 341.

The Vṛtti of Śānta is given by Abhinavagupta as the Sāttvatī, because the Sāttvatī-vṛtti is described by him as full of Sattva-guṇa.[1]

शान्ते तु सात्त्वत्येव वृत्तिरिति । *Abhi. Bhā.*, GOS, I, p. 341.

Later in *NS*, chapter 20, dealing with Vṛtti-s in the verses apportioning the Rasa-s among the four Vṛtti-s, the line relating to Sāttvatī was read by the advocates of Śānta as:

सात्त्वती चापि विज्ञेया वीराद्भुतशमाश्रया । (V. 73)

Others read the line as: *vīrādbhutasamāśryā*:

अत्र शमशब्दः (देन) शान्तरसपरिग्रह इति तद्वादिनो मन्यन्ते । 'समाश्रया' इत्यन्ये पठन्ति । *Abhi. Bhā.*, GOS, III, p. 105.

But, correctly speaking, the real Vṛtti of Śānta cannot be any of the four nor can it be any one of the four in the several situations according to the Vyabhicārin-s. In the case of a drama involving Bhakti or devotion to a personal God, the Vṛtti is Kaiśikī. According to Kollūri Rājaśekhara, author of the *Sāhityakalpadruma*, the eight Rasa-s, in four pairs, are

[1] Regarding this etymology, of Sāttvatī from Sattva, being false, see my article on the Vṛtti-s, *JOR*, vol. 7, pp. 38-44.

born from the four Veda-s, and Śānta from the Upaniṣad-s: *śāntas tūpaniṣad-gaṇāt.*[1]

The *Saṃgītasudhākara* of king Haripāladeva (Madras MS.)[2] which, as will be seen presently, gives Śānta as a less basic Rasa and introduces a permanent quietistic Rasa called Brāhma, which latter corresponds to Śānta of others, postulates the Vṛtti of this basic Brāhma Rasa as the Brāhmī-vṛtti. In the fight of Viṣṇu with the two demons, Madhu and Kaiṭabha, in which incident the four Vṛtti-s are said to have arisen, Brahmā was a spectator and Haripāla makes this *taṭastha* or 'spectator', Brahmā, the source of his Brāhmī-vṛtti. This Vṛtti he ascribes not only to the Brāhma Rasa, but to Śānta and Adbhuta also. Brahmā is the deity of Adbhuta in the old text of Bharata also. Brahmā is thus the deity of Śānta and Brāhma Rasa-s according to Haripāla:

अधिष्ठाय रसानेतान् पञ्चाजायन्त वृत्तयः ।
कैशिक्यारभटी ब्राह्मी सात्त्वती भारती तथा ॥

. . . .

ब्राह्मी नाम भवेद् वृत्तिः ब्राह्मशान्ताद्भुताश्रया ।
ब्राह्मी ब्रह्मोद्भवा तत्र शेषा नारायणोद्भवाः ॥

Mad. MS., p. 19.

Regarding the *guṇa* of Rasa-s, Ānandavardhana says that *mādhurya* is the *guṇa* of Śṛṅgāra (Sambhoga), Vipralambha

[1] MT, 2126(*a*), p. 101.

[2] MT Nos. 779 (chs. 1-2) and 3082 (chs. 3-6). See *JOR*, vol. 7, pp. 102-4, my article on the Vṛtti-s. Also, *Journal of the Music Academy*, Madras, my article on 'Later Saṃgīta Literature', vol. 4, pp. 21-3. MSS. of Haripāla's *Saṃgītasudhākara* are available in the Adyar (II, p. 46b), Tanjore (Nos. 10804-6) and Mysore (I, 308, entry 7, where there is some mistake) libraries.

and Karuṇa. This *guṇa* is sweetness and the melting of the heart. Really speaking this *mādhurya*, applicable to worldly sweetness or *citta-druti* of a worldly nature, cannot apply to Śānta. Perhaps *prasāda* may fit Śānta, for, above all, Śama is the tranquillity and transparence of the *cittavṛtti* or *antaḥkaraṇa* which has become tarnished with the dust of this world. *Prasāda* which shows the total absence of *rāga* and *dveṣa* is the nearest approach to the *taṭasthatā* of Śānta. But Hemacandra considers that in Śānta, *mādhurya* exists in a high degree.

द्रुतिहेतुर्माधुर्यं शृङ्गारे । शान्तकरुणविप्रलम्भेषु सातिशयम् ।
Kāvyānuśāsana, IV, p. 201.

सातिशयमिति—अत्यन्तद्रुतिहेतुत्वात् । Comm., ibid.

Jagannātha also has similar views. He says that *mādhurya* is present in the greatest degree in Śānta.

तत्र शृङ्गारे संयोगाख्ये यन्माधुर्यं ततोऽतिशयितं करुणे, ताभ्यां विप्रलम्भे, तेभ्योऽपि शान्ते *RG*, p. 53.

In this respect, both Hemacandra and Jagannātha only follow Mammaṭa who says:

आह्लादकत्वं माधुर्यं शृङ्गारे द्रुतिकारणम् ।
करुणे विप्रलम्भे तच्छान्ते चातिशयान्वितम् ।। *K. Pra.*, VIII. 3.

These writers obviously have in mind the state of *brahmāsvāda* or the realization of *ānanda*, that being the end of Śānta Rasa. Surely bliss unalloyed is sweetest.

The objectors to Śānta mentioned among their arguments that when prescribing appropriate music, tempo, etc. for each Rasa, Bharata did not mention any of these for Śānta.[1]

[1] See above p. 16.

This is not correct with regard to every : lement of the text or its production on the stage, for in the chapter on the *gati*, gait, appropriate to each character (ch. 12), Bharata deals elaborately with the gait suited to recluses, hermits, those performing penance and austerity and particular classes of religious persons (vv. 78-86).[1]

[1] But in this context, not satisfied with the detailed description of the *gati-s* of ascetics, etc. given by Bharata, certain Śānta-enthusiasts added a verse for **the** *gati* or gait appropriate to Śānta and Abhinavagupta quotes that verse and calls it spurious.

यच्चान्यैः रौद्रानन्तरं शान्तरसाभिप्रायेण पठितं . . . तदनर्थमेव . . स्वकल्पितमे-वेत्युपेक्ष्यम् । *Abhi. Bhā.*, GOS, II, p. 150.

III

In this section I propose to speak of some peculiar and original views expressed by some writers on Śānta Rasa.

The Rasakalikā of Rudrabhaṭṭa

In the section on the Sthāyin of Śānta it will be seen that Nirveda, Tṛṣṇākṣayasukha, Vairāgya, Tattvajñāna, etc. make their claim to be the Sthāyin of Śānta. Each of these helps the other and shades off into the other. All of them form aspects of the one Rasa of Śānta. So it seems to Rudrabhaṭṭa, the author of the *Rasakalikā*, an unpublished work on Rasa preserved in two parts in two MSS. in the Govt. Oriental Manuscripts Library, Madras (MT, 2241 and 3274).[1] He

[1] The two MSS. seem to make the work complete. On p. 32 of MT, 2241, there is a Cāṭu on a king named Arjuna. This *Rasakalikā* is identical with the *Rasakalikā* quoted by Vāsudeva in his comm. on the *Karpūramañjarī* (KM ed.). All the six verses cited by Vāsudeva are found in the *Rasakalikā* in these Madras MSS. 44 passages from the *Rasakalikā* are cited in the well-known *Pratāparudrīya* of Vidyānātha (C. 1311-4 A.D.). See p. 13 of the introd. to my recent ed. of this (Skt. Edn. Soc., Madras, 1970).

There are two copies, an original and a transcript, of the *Rasakalikā* in the Mysore Oriental Library.

There is no indication of the author in the MSS. of this work. But we are able to know that one Rudrabhaṭṭa was its author from the external evidence of a Kanarese treatise on Rasa, the *Rasaratnākara* of Sālva (16th cent.). Sālva says that he draws upon Amṛtānanda, Hemacandra, Rudrabhaṭṭa and Vidyānātha. While dealing with the Uddīpana-Vibhāva-s, Sālva says that

says first that Śama is the Sthāyin of Śānta (MT, 2241, p. 7) and then describes on page 9 that Śama is the untinted, rippleless state of the mind which is acquired through Vairāgya, etc.

शमो वैराग्यादिना निर्विकारचित्तत्वम् । यथा—

अशीमहि वयं भिक्षाम् आशावासो वसीमहि ।
शयीमहि महीपृष्ठे कुर्वीमहि किमीश्वरैः ॥ MT, 2241, p. 9.

What other things does he mean besides Vairāgya when he says *vairāgya ādinā*? He explains this on page 47. He says that even as Vīra is of the forms of Dāna-, Dayā-, Yuddha- and Dharma- Vīra-s, Śānta also has four Prakāra-s or phases or forms: Vairāgya, Doṣa-nigraha, Saṃtoṣa and Tattva-sākṣātkāra.

अथ शान्तः—

विषयेभ्यो विरक्तस्य तत्त्वज्ञस्य विवेकिनः ।
रागादिनिर्विकारत्वं शान्तिरित्यभिधीयते ॥

सा चतुर्विधा—वैराग्यम्, दोषनिग्रहः, संतोषः, तत्त्वसाक्षात्कारिता चेति । विषयेभ्यो निवृत्तिर्वैराग्यम् . . . । रागाद्यभावो दोषनिग्रहः . . . तृष्णोन्मूलनं संतोषः . . . . । तत्त्वसाक्षात्कारः ॥ pp. 47-8.

Here Vairāgya and the other three are spoken of not as means to Śama but as forms of Śama or Śānta itself.

Rudrabhaṭṭa mentions them as four in his *Rasakalikā* (*Rasaratnākara*, Madras University Kanarese Series No. 2, ed. by A. Venkata Rao and Pandit H. Sesha Ayyangar, p. 11). On pp. 188-9 of this ed., is found an appendix containing all the passages of the *Rasakalikā* quoted by Sālva.

THE SAṂGĪTASUDHĀKARA OF HARIPĀLADEVA

Unlike most of the later writers, king Haripāla boldly writes on independent lines, creating new concepts. He accepts thirteen Rasa-s: the old eight of Bharata, Śānta, Vātsalya (which comes down from Rudraṭa's time), and three absolutely new Rasa-s, Saṃbhoga, Vipralambha and Brāhma. He expressly says that the last three are new and distinct Rasa-s according to his view.

शृङ्गारो हास्यनामा च बीभत्सः करुणस्तथा ।
वीरो भयानकाह्वानो रौद्राख्योऽद्भुतसंज्ञकः ।।
शान्तो **ब्राह्माभिधः** पश्चाद् वात्सल्याख्यस्ततः परम् ।
संभोगो विप्रलम्भः स्याद् रसास्त्वेते त्रयोदश ।।

Madras MS., MT, 3082 (ch. 4, p. 16).

What his new Rasa-s, Sambhoga and Vipralambha, are and how they differ from the first, namely Śṛṅgāra—these questions will be taken up in another section. Now we shall restrict ourselves to Haripāla's views on the new Rasa named Brāhma which he holds in addition to, and not in the place of, Śānta. What are these two Rasa-s, Brāhma and Śānta, and how do they differ? What are their respective and distinct Sthāyin-s? What is the necessity for recognizing two such Rasa-s?

Haripāla enumerates the Sthāyin-s of his Rasa-s thus:

आह्लादः प्रथमं नर्म[1] जुगुप्सा शोक एव च ।
उत्साहदैन्य (ये)[2] क्रोधोऽथ विस्मयस्तदनन्तरम् ।।

[1] *narma* means *hāsa*.

[2] *bhaya* is the old Sthāyin of Bhayānaka.

निर्वेदश्च तथानन्दः प्रीती रत्यरती तथा ।
प्रत्येकं स्थायिनो भावाः क्रमात् प्रत्येकमीरिताः ॥ ibid., p. 17.

He accepts the view that Nirveda is the Sthāyin of Śānta and in this acceptance, he seems to have a purpose which we shall see presently. Haripāla says further with regard to these Rasa-s:

संभोगो विप्रलम्भश्च ब्राह्मश्चेति त्रयो रसाः ।
अतिरिक्ता उदीर्यन्ते हरिपालमहीभुजा ॥ p. 17.

. . . .

ब्राह्मो नाम रसः सर्वप्रपञ्चोत्तीर्णरूपकः ।
नित्यः स्थिरोऽत एवायं पार्थक्येन प्रकीर्तितः ॥ p. 18.

From the latter verse we have to take it that Haripāla distinguishes Śānta and the Brāhma Rasa-s as differing in the degree of permanence. He calls the Brāhma, of which Ānanda is given as the Sthāyin, eternal (*nitya*) and permanent (*sthira*), and from this we have to understand that the Śānta of which Nirveda is the Sthāyin is impermanent (*anitya, asthira*). While discussing the claims of Nirveda born of Tattvajñāna to be the Sthāyin of Śānta, Abhinavagupta quotes the verse *vṛthā dugdho 'naḍvān,* etc. and points out that the resulting Bhāva is Kheda or Nirveda in ordinary things in the sphere of our worldly activities, which has no reference to the fourth Puruṣārtha, Mokṣa. This Nirveda can be developed into a Rasa which is a kind of quietude, Śānta. Perhaps, it is to distinguish such a Rasa as this Nirveda-Śānta involving a passive attitude while in the midst of mundane activities that Haripāla postulated a Brahma Rasa to refer to a regular activity towards the attainment of Mokṣa. No

such explanation is however offered by Haripāla. The above suggested explanation loses point when it is realized that Nirveda in ordinary things must only be a Bhāva and if it is nourished into a Rasa, it cannot stop short without developing into a Rasa referring to Mokṣa. It is a pity that Haripāla has not explained himself more elaborately.

THE PRAPAÑCAHṚDAYA

The *Prapañcahṛdaya,* an anonymous compendium, published as No. 65 of the Trivandrum Skt. Series, treats of the subject of Rasa under Nāṭya, in the section on the Gāndharvaveda, in the chapter on the Upaveda-s. The work approaches Śānta in a new manner. It says that there are only eight Sthāyin-s but takes the *Nāṭya-śāstra* as giving nine Rasa-s! It thus speaks of eight Sthāyin-s and nine Rasa-s. It refutes the views of those who hold Śānta as the negation of the other eight and holds it as the cessation of all the senses, *sarva-indriya-uparama*! But what exactly is Śānta, it does not say.

तदेतत् (नाटचम्) अष्टभावानां नवरसानाम् आश्रयभूतम् । ते च प्रदर्शिताः—

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्सा विस्मयश्चैवेत्यष्टौ भावाः प्रकीर्तिता : ।।
श्रृङ्गारहास्यकरुणा वीररौद्रभयानकाः ।
बीभत्साद्भुतशान्ताश्च नव नाटचरसाः स्मृताः ।।

इति । तत्राष्टौ भावाः पूर्वरूपाः । तदुत्तररूपा नवरसाः । . . . तदष्टभावानामभावो नवम इति केचिदाहुः । तदसमञ्जसम् । नाटचशास्त्रे नवरसानामभ्युपगमात् । अतः सर्वेन्द्रियोपरमलक्षणः शान्तो नवमरसः ।

pp. 55-6.

How can one speak of a Rasa without a Sthāyin?

THE ANUYOGADVĀRA-SŪTRA

The *Anuyogadvāra-sūtra* with the Sanskrit gloss of Maladhāri Hemacandra (Āgamodaya Samiti Series) deals with the nine Rasa-s of Kāvya, pp. 134 ff. The gloss first explains the Praśānta Rasa thus:

प्रशाम्यति क्रोधादिजनितौत्सुक्यरहितो भवत्यनेनेति प्रशान्तः। परमगुरुवचःश्रवणादिहेतुसमुल्लसित **उपशमप्रकर्षात्मा** प्रशान्तो रस इत्यलं विस्तरेण।

The text describes and illustrates the Praśānta thus:

निद्दोसमणसमाहाणसंभवो जो पसंतभावेणम्।
अविकारलक्खणो सो रसो पसंतो त्ति णायव्वो।।
[निर्दोषमनःसमाधानसंभवो यः प्रशान्तभावेन।
अविकारलक्षणः स रसः प्रशान्त इति ज्ञातव्यः।।]

पसन्तो रसो जहा—

सब्भावनिव्विगारं उवसंतपसंतसोमदिट्ठीअम्।
ही जह मुणिणो सोहइ मुहकमलं पीवरसिरीअम्।।

[प्रशान्तो रसो यथा—

सद्भावनिर्विकारम् उपशान्तप्रशान्तसौम्यदृष्टीकम्।
पश्य यथा मुनेः शोभते मुखकमलं पीवरश्रीकम्।।]

Besides this Praśānta Rasa, the commentator explains that the Vīra Rasa in the text has two sublime varieties called Tyāga-vīra and Tapo-vīra, both of which are superior to the

third variety called Yuddha-vīra. It further explains that Tyāga-vīra, Tapo-vīra and the Praśānta are Rasa-s which are not brought into existence by any '*sūtra-doṣa-s*' like *anṛta*, *parahiṃsā*, etc. Yuddha-vīra involves *paropaghāta*, destruction of others; Adbhuta is roused by 'hyperbole', *atiśayokti*, which is a species of falsehood. More of this later.

IV

The Sthāyin of Śānta

When it is said that Bharata did not speak of Śānta Rasa, it follows that he did not mention any Sthāyin which developed into that Rasa. One of the chief arguments of those who do not accept Śānta is that Bharata did not mention its Sthāyin. Says the *Locana*:

ननु नास्त्येव शान्तो रसः । तस्य तु स्थाय्येव नोपदिष्टो मुनिना इत्याशङ्क्याह । p. 176.

1. Śama.

The reply to this objection to Śānta must show that not only is Śānta Rasa possible from a Sthāyin like Śama, but also that the Sthāyin is available in Bharata's text itself. So certain writers who held Śama as the Sthāyin of Śānta interfered with Bharata's text. The result of this interference is seen in three places. The first two are emendations of Bharata's Anuṣṭubh-s enumerating the Rasa-s and the Sthāyin-s:

śṛṅgāra . . . bībhatsādbhutasaṃjñau cety aṣṭau nāṭye rasāḥ smṛtāḥ became *śṛṅgāra . . . bībhatsādbhutaśāntāś ca nava nāṭye rasāḥ smṛtāḥ.* And *jugupsā vismayaś ceti sthāyibhāvāḥ prakīrtitāḥ* was read as *jugupsāvismayaśamāḥ sthāyibhāvāḥ prakīrtitāḥ.*

Abhinavagupta has the following remarks on these two texts:

शान्तापलापिनस्तु अष्टाविति तत्र पठन्ति ।

तत्र शान्तस्य स्थायी 'विस्मयशमाः' इति कैश्चित् पठितः ।

GOS, vol. I, p. 269.

The third case of interference is a complete interpolation of a section on Śānta in chapter 6 (GOS, I, p. 333). The Kāvyamālā and the Kashi editions of the *NŚ* do not have the section on Śānta in chapter 6. In this interpolated section, Śama is said to be the Sthāyin of Śānta:

अथ शान्तो नाम शमस्थायिभावात्मको मोक्षप्रवर्तकः।

That this section was not found in certain manuscripts and that certain recensions counted only eight Rasa-s are known from Abhinavagupta's own remarks. Abhinavagupta says:

तथा च चिरन्तनपुस्तकेषु स्थायिभावान् रसत्वमुपनेष्याम इत्यनन्तरं 'शान्तो नाम शमस्थायिभावात्मकः' इत्यादिशान्तलक्षणं पठ्यते।

GOS, I, p. 340.

This remark makes it clear that the section on Śānta Rasa is not exactly the end of chapter 6, as now found in the GOS edition, but the beginning of the section treating of all the Rasa-s, i.e. before the subsection on Śṛṅgāra. There is no doubt on this point, that the section on Śānta opened the section on Rasa-s and appeared even before Śṛṅgāra, in some old manuscripts which Abhinavagupta consulted. For Abhinavagupta makes an additional score out of this priority of Śānta in the treatment of Rasa-s. He says that it is because the Sthāyin of Śānta is Sthāyin *par excellence*, being the Ātman itself on which arise the comparatively less basic Sthāyin-s, Rati, etc. and because the relish in all Rasa-s, *rasāsvāda*, is of the form of Śānta, being *alaukika*, free from worldly links, Śānta is the greatest Rasa and hence it is that it is dealt with at the very beginning.

—इत्यस्य (शान्तस्य) सर्वप्रकृतित्वाभिधानाय पूर्वमभिधानम्।

GOS, I, p. 340.

Who may be the author responsible for introducing the Śānta texts in the *NŚ*? It is not possible to say anything definite. All that we know now is that Udbhaṭa, the earliest of the now known regular commentators on Bharata, accepts Śānta as seen from his *KASS* which however does not mention its Sthāyin. Pratīhārendurāja, his commentator, gives the Sthāyin-s and speaks of Śama as the Sthāyin of Śānta.

For those who believe in the genuineness of these texts on Śānta as Bharata's own, there is no difficulty in answering the objection that Śānta could not be accepted for the reason that Bharata did not mention its Sthāyin at all. For according to them, Bharata spoke of nine Rasa-s, mentioned Śama as the Sthāyin of Śānta and described Śānta as the greatest Rasa.[1]

One of the main objections to Śama being accepted as the Sthāyin of Śānta is that the texts which say so cannot be relied upon as genuine because of their absence in some recensions. Also because of the fact that the Śama here spoken of would make the number of Bhāva-s fifty and Bharata gives only forty-nine. Therefore some advocates of Śānta put forward Nirveda as the Sthāyin, Nirveda being one of the forty-nine given by Bharata. These advocates of Nirveda did not, however, criticize Śama. Another objection, an imaginary one, is that Śama and Śānta are synonymous

[1] Śivarāma, commenting on the *Nāgānanda*, records a view, not found elsewhere that, according to some, the Śānta text in Bharata is genuine, and Bharata gave this not as his *siddhānta* but as the view of others and in so far as he did not reject it in express terms, it was taken by some that Bharata was not against it.

इत्यन्तेन मध्ये शान्तः परिगृहीतः, तन्मतान्तरानुसारेण, न स्वसिद्धान्तेन । ततः परमतमप्रतिषिद्धमनुमतमेवेति नीत्यान्यैः सोऽपि समर्थितः । TSS 59, p. 17.

and the former cannot be the Sthāyin of the latter. Śama and Śānta differ even as Bhaya and Bhayānaka, Vismaya and Adbhuta, and Hāsa and Hāsya. The former is *laukika*, the latter *alaukika*. Says Abhinvagupta:

शमशान्तयोः पर्यायत्वं तु हासहास्याभ्यां व्याख्यातम् । सिद्धसाध्यतया यदलौकिकत्वेन (लौकिकालौकिकत्वेन) साधारणासाधारणतया च वैलक्षण्यं शमशान्तयोरपि सुलभमेव । GOS, I, p. 336.

Both the above-mentioned objections to Śama are thus set forth by Abhinavagupta, earlier, as *pūrvapakṣa*:

एतदपरे न सहन्ते, शमशान्तयोः पर्यायित्वात् (१), एकान्नपञ्चाशद्भावा इति संख्यात्यागात् (२) । ibid., p. 333.

2. Samyagjñāna.

Rudraṭa comes next to Udbhaṭa in the discussion on the Sthāyin of Śānta. He mentions Śānta as a Rasa and gives its Sthāyin as Samyagjñāna. Namisādhu clearly says that Rudraṭa gives Samyagjñāna as the Sthāyin.

सम्यग्ज्ञानप्रकृतिः शान्तो विगतेच्छनायको भवति ।
सम्यग्ज्ञानं विषये तमसो रागस्य चापगमात् ॥ XVI. 15.
सम्यग्ज्ञानं स्थायिभावः । (Namisādhu)

Evidently Rudraṭa did not rely on Śānta texts in Bharata's *NŚ* but was bold enough to advocate Rasa-s not mentioned by Bharata. So he left out Śama and put forward Samyagjñāna as the Sthāyin of Śānta. If Samyagjñāna means the realization of the Self, it becomes the causal antecedent of Śama. Samyagjñāna is Tattvajñāna and all writers following Bharata have given it as one of the Vibhāva-s of

Śama. But Namisādhu does not make any difference between Samyagjñāna and Śama. Under Rudraṭa's verse enumerating the Rasa-s, Namisādhu enumerates the Sthāyin-s, the Vyabhicārin-s, etc. And here, he gives Śama as the Sthāyin of Śānta.

3. Tṛṣṇākṣaya-sukha.

We are not able to know what Bhāva was held as Sthāyin by Lollaṭa and Śaṅkuka. Some of the views on the Sthāyin of Śānta mentioned in the *Abhinavabhāratī* may be the views of these two commentators. To those views we shall turn presently. Before that we shall examine the views of authors whose works are available to us. Ānandavardhana accepts Śānta Rasa, criticizes the views of the opponents of Śānta and determines the character of this Rasa. He does not hold Śama or Nirveda as its Sthāyin but gives Tṛṣṇākṣayasukha as its Sthāyin. He says:

शान्तश्च तृष्णाक्षयसुखस्य यः परिपोषः तल्लक्षणो रसः प्रतीयत एव ।
तथा चोक्तम्—

'यच्च कामसुखं लोके यच्च दिव्यं महत् सुखम् ।
तृष्णाक्षयसुखस्यैते नार्हतः षोडशीं कलाम् ॥'

Dhva. Ā, III. 26 (p. 176)

The *Locana* explains:

तृष्णानां विषयाणां यः क्षयः सर्वतोनिवृत्तिरूपः निरोधः तदेव सुखं तस्य यः स्थायीभूतस्य परिपोषः रस्यमानताकृतः तदेव लक्षणं यस्य स शान्तो रसः ॥

This non-acceptance of Śama shows that Ānandavardhana did not accept or follow the Śānta text in Bharata. His Sthāyin for Śānta is that happiness which is the cessation of

all desires—Tṛṣṇā-kṣaya-sukha—and is inspired by Vyāsa, whose *Mahābhārata* Ānandavardhana is going to expound as a Śānta-epic in the next chapter of his work. If, however, we take this Tṛṣṇā as an *upalakṣaṇa* for all Bhāva-s, this Sthāyin will become identical with the Śama or the Praśama of all *cittavṛtti-s*. That this Sthāyin also will, in some way, become a form of Śama is accepted by Ānandavardhana when he distinguishes Śānta from the Vīra in which certain opponents include Śānta. Ānandavardhana says:

अस्य च शान्तस्य अहंकारप्रशमैकरूपतया स्थितेः। p. 177.

And the *Locana* here interprets *ahaṃkāra-praśama* as *nirīhatva*. Hemacandra, a follower of Ānandavardhana and Abhinavagupta, equates Ānandavardhana's Tṛṣṇākṣaya with Śama:

—तृष्णाक्षयरूपः शमः स्थायिभावः चर्वणां प्राप्तः शान्तो रसः।
Kāvyānuśāsana, p. 80.

4. Sarva-cittavṛtti-praśama.

The *Locana* informs us that there were some who, not satisfied with Tṛṣṇākṣayasukha, gave the complete cessation of all the *cittavṛtti-s*, the modifications of the mind, as the Sthāyin. Abhinavagupta replies that if this is meant as a negative state, it can hardly be a Bhāva; for a negative state cannot be a Bhāva; if, however, it is meant as a positive state marked by the absence of all the *cittavṛtti-s*, it comes to the same thing as that state of bliss which is marked by the annihilation of all desires.

अन्ये तु सर्वचित्तवृत्तिप्रशम एवास्य स्थायीति मन्यन्ते। तच्चासत्; अभावस्य प्रसज्यप्रतिषेधरूपत्वे चेतोवृत्तित्वाभावेन भावत्वायोगात्। पर्युदासे तु अस्मत्पक्ष एवायम्॥ *Locana*, p. 177 (reconstructed).

There are others, the *Locana* continues, who quote a verse from Bharata on Śānta as the one basic Rasa of which the other Bhāva-s are transformations and hold that state of the mind when it is itself and is free from any transforming condition, as the Sthāyin of Śānta. Abhinavagupta says that this also differs only slightly from Tṛṣṇākṣaya. While *anupajāta-viśeṣa-citta-vṛtti*, the state in which no modification has arisen in the mind, is a state of *prāgabhāva* of Tṛṣṇā, etc. Tṛṣṇākṣaya refers to a state of the *pradhvaṃsābhāva*, the destruction of the modifications in the form of Tṛṣṇā, etc. The extermination of Tṛṣṇā is the natural process; we see in experience the polluted *citta* gradually clearing.

5. Nirviśeṣa-Citta-vṛtti.

इति भरतवाक्यं दृष्टवन्तः सर्वरससामान्यस्वभावं शान्तमाचक्षाणा अनुपजातविशेषान्तरं चित्तवृत्तिरूपं शान्तस्य स्थायिभावं मन्यन्ते ।

p. 177.

Bhoja gives Dhṛti as the Sthāyin of Śānta in his *Sarasvatīkaṇṭhābharaṇa*, pp. 514-15:

6. Dhṛti.

धृतिस्थायिभावः वस्तुतत्त्वालोचनादिभिः व्यभिचारिभावैः वागारम्भादिभिरनुषज्यमानः निष्पन्नः शान्त इत्यभिगीयते ।[1] अन्ये पुनरस्य शमं प्रकृतिमामनन्ति, स तु धृतेरेव विशेषो भवति ।

What is this Dhṛti? Dhṛti means firmness, contentment and joy. All the three are pertinent. But Bhoja means only contentment, Saṃtuṣṭi, for, his illustration is:

सर्वाः संपत्तयस्तस्य संतुष्टं यस्य मानसम् ।
उपानद्गूढपादस्य ननु चर्मास्तृतैव भूः ।।

[1] See also the *Sāhityamīmāṃsā*, TSS 144, p. 59, where this view of Bhoja is noted. The *SM* itself does not accept Śānta.

This contentment again is not far off from Tṛṣṇākṣaya or Śama. Bhoja mentions here that Śama is held to be a Sthāyin by others, and says that it comes under Dhṛti. Perhaps the reason why Bhoja did not adopt Śama is that it is not found in Bharata's list of forty-nine Bhāva-s. Dhṛti is found there. Elsewhere Bhoja gives the same Śama as a variety of the Vyabhicārin called Mati: *mativiśeṣaḥ śamo yathā* (p. 523). Mati has a variety called Tattvajñāna which is again not different from Śama.[1] In the *Śṛṅgāraprakāśa*, Bhoja discards Dhṛti and holds Śama as the Sthāyin.

अत्र च शमप्रकृतिः शान्तः, etc.

Śṛ. Pra., Madras MS., vol. II, pp. 377-8.

Dhṛti is mentioned by Bharata as a Vyabhicārin and in chapter 7, Vijñāna, Śruti, Śauca, Ācāra and Gurubhakti are mentioned among its Vibhāva-s. These would properly come within the scope of the Śānta Rasa. Earlier, in the first chapter itself, Bharata speaks of Dhṛti. While describing how variously drama pleases persons of differing temperaments and moods, Bharata says that drama gives Dhṛti to those whose minds are in anguish or are disturbed very much.

अर्थोपजीविनामर्थो धृतिरुद्विग्नचेतसाम् । GOS, I, p. 112.

This Dhṛti may refer generally to the balm-like effect that drama has. Abhinavagupta takes it as *dhairya*, firmness of heart. It may also refer in particular to such dramas in which the production of Dhṛti in the audience is the special purpose of the drama. Such cases would be Śānta-plays.

[1] This variety of Mati is not that which Bhoja holds as the Sthāyin for his new Udātta Rasa on p. 515, *SKĀ*.

7. Nirveda.

Many other Bhāva-s are held as the Sthāyin of Śānta by other writers. We come to know of these from the *Abhi. Bhā.* We are not however given in this work the names of the writers who held those views. The first of these Bhāva-s to claim our attention is Nirveda. Almost the only reason why certain writers hold Nirveda as the Sthāyin of Śānta is their necessity to show the opponents of Śānta Rasa that the Sthāyin of Śānta is surely found in Bharata. They are not for holding to Śama, a Bhāva not to be found among Bharata's forty-nine Bhāva-s. While Bhoja tried for some time to get over the difficulty by picking out Dhṛti from the forty-nine, there were earlier writers who took the very first Vyabhicārin, Nirveda, and proposed to treat it as a Bhāva which was both Vyabhicārin and Sthāyin. The *Abhi. Bhā.* says:

तत्त्वज्ञानजो निर्वेदोऽस्य स्थायी । एतदर्थमेव उभयधर्मोपजीवित्वख्यापनाय अमङ्गलभूतोऽप्यसौ पूर्वं निर्दिष्टः । GOS, I, pp. 269-70.

या चासौ तथाभूता (मोक्षाभिधानपरमपुरुषार्थोचिता) चित्तवृत्तिः सैवात्र (शान्ते) स्थायिभावः । एतत्तु चिन्त्यम्, किंनामासौ ? तत्त्वज्ञानोत्थितो निर्वेद इति केचित् । तथा हि—दारिद्र्यादिप्रभवो यो निर्वेदः ततोऽन्य एव, हेतोस्तत्त्वज्ञानस्य वैलक्षण्यात् । स्थायिसंचारिमध्ये च एतदर्थमेवायं पठितः, अन्यथा माङ्गलिको मुनिः तथा न पठेत् । ibid., p. 334.

The problem that has to be faced first is the postulation of Śānta as a Rasa. The first objection against it is that Bharata has not given its Sthāyin. To answer this criticism, certain advocates of Śānta say that Bharata has given the Sthāyin of Śānta in his text: it is Nirveda. But how did these advocates of Śānta discover that it was Nirveda? Bharata does not

say so; He gives it as a Vyabhicāribhāva, the first among them. The reply is that Bharata's mention of Nirveda at the head of the Vyabhicārin-s and immediately after the Sthāyin-s, has a meaning. Nirveda is a dislike for objects and as such, is inauspicious, *amaṅgala*. The sage Bharata is one whose utterances are auspicious, and so his mention of Nirveda as the first among the Bhāva-s is to suggest to us to explore a hidden meaning (*amaṅgalaṃ sat jñāpayati*). It is to show to us that though it is inauspicious, it is given as the first, since, while being a Vyabhicārin, it is also a Sthāyin; the Sthāyin of the Rasa called Śānta. If it were not for the suggestion of this purpose Bharata would not have given the inauspicious Nirveda first. Then arises the question: Is Nirveda itself the Sthāyin? Nirveda is born of broken love, poverty or many more causes. What variety of it exactly is the Sthāyin of Sānta? Bharata describes Nirveda thus in chapter 7:

तत्र **निर्वेदो** नाम दारिद्र्यव्याध्यवमानाधिक्षेपाक्रुष्टक्रोधताडन-इष्टजनवियोगतत्त्वज्ञानादिभिः विभावैः उत्पद्यते। GOS, I, p. 357.

He mentions here many causes which produce Nirveda. One of these varieties of Nirveda is that born of Tattvajñāna. It is Nirveda towards all mundane things. This Nirveda alone is relevant in a consideration of Śānta Rasa. It is this Nirveda born of Tattvajñāna that is held as the Sthāyin of Śānta by those who are anxious to have the authority of Bharata. But how can a Vyabhicārin become a Sthāyin? It is said that only such Nirveda as is born of broken love, poverty, etc. is Vyabhicārin. The same Nirveda when it is born of Tattvajñāna and shuns all mundane things becomes the permanent Sthāyin. Says Śārṅgadeva:

स्थायी स्याद्विषयेष्वेव तत्त्वज्ञानोद्भवो यदि।

इष्टानिष्टवियोगाप्तिकृतस्तु व्यभिचार्यसौ ॥ *SR*, VII. 1366-7.

Such Nirveda becomes greater than not only other kinds of Nirveda but also than all the other Sthāyin-s and Vyabhicārin-s, all of which it subordinates. Says Abhinavagupta while expounding the case for Nirveda:

तत्त्वज्ञानजश्च निर्वेदः स्थाय्यन्तरोपमर्दकः। भाववैचित्र्यसहिष्णुभ्यो रत्यादिभ्यो यः परमः स्थायिशीलः स एव हि स्थाय्यन्तराणामुपमर्दकः।
GOS, I, p. 334.

It is this *anyopamardaka* Sthāyin type of Nirveda that is taken.

Mammaṭa accepts Nirveda as the Sthāyin.

निर्वेदस्य अमङ्गलप्रायस्य प्रथममनुपादेयत्वेऽपि उपादानं व्यभिचारित्वेऽपि स्थायित्वाभिधानार्थम्। तेन—

निर्वेदस्थायिभावाख्यः शान्तोऽपि नवमो रसः।

Mammaṭa does not say that this Nirveda is *amaṅgala*, but says it is *amaṅgala-prāya*. As a matter of fact, Nirveda born of Tattvajñāna is the greatest *maṅgala*. Says Bhaṭṭa Gopāla in his gloss here:

तत्त्वचिन्तायां तु निर्वेदस्य न किंचिदमङ्गलप्रायत्वम्, प्रत्युत मङ्गलप्रायत्वमित्याह। *K. Pra.*, TSS ed., p. 138.

This shows how trivial this argument for Śānta based on *maṅgalavāda* is. Another difficulty in this argument of *maṅgala-amaṅgala* is the question why there should be any *maṅgala* when the enumeration of the Vyabhicārin-s begins. No doubt, there is the use of *madhya-maṅgala* among writers, but why should that *madhya-maṅgala* be at the beginning of

the Vyabhicārin-s? Another argument advanced by the advocates of Nirveda is that it is in the position of a lamp on the door-step, a *dehalī-dīpa,* shedding light on either side of the door. Being enumerated at the end of the eight Sthāyin-s and at the beginning of the thirty-three Vyabhicārin-s, it has to be taken, according to the implied idea of Bharata, that Nirveda among the Vyabhicārin-s must once be taken with the preceding items, the Sthāyin-s, and then with the succeeding items, the Vyabhicārin-s. This is also an argument without weight. For there are other Vyabhicārin-s which are also Sthāyin-s, as for instance, Amarṣa which as Krodha is the Sthāyin of Raudra, and Viṣāda which as Śoka is the Styāyin of Karuṇa. These are not brought to the front and enumerated at the beginning along with Nirveda.

Another possible objection to having Nirveda as Sthāyin, in addition to its being a Vyabhicārin, is that a Bhāva which Bharata has definitely mentioned as a Vyabhicārin cannot be taken as a Sthāyin also. But to this the reply advanced is that Bharata himself gives a hint, taking which it can be proved that the status of Sthāyitva, Vyabhicāritva and Sāttvikatva of the forty-nine Bhāva-s does not belong only to those given under those names but that any of the forty-nine may, according to the circumstances, become any of the three. This is the pre-Abhinavagupta view of the nature of the forty-nine Bhāva-s and of the names Sthāyin, Vyabhicārin and Sāttvika. As a consequence of this view there developed a tendency which expressed itself, from the times of Rudraṭa and Lollaṭa up to the time of Bhoja, that Rasa-s are not eight or nine only, but forty-nine. The hint mentioned above and referred to by these theorists is contained in Bharata's text on the Vyabhicārin-s of Rati where he mentions Jugupsā, a Sthāyin, as one among the prohibited.

व्यभिचारिणश्चास्य आलस्यौग्र्यजुगुप्सावर्जाः ।

GOS, I, p. 307.

This means that Bharata himself suggests that Sthāyin-s may become Vyabhicārin-s and Vyabhicārin-s, Sthāyin-s. This view is stated as follows by Abhinavagupta, as *pūrvapakṣa*:

जुगुप्सां च व्यभिचारित्वेन शृङ्गारे निषेधन्मुनिः भावानां सर्वेषामेव स्थायित्वसंचारित्वचिन्तनात्तावत्त्व (चित्तजत्व)[1]-अनुभावत्वानि योग्यतोपनिपतितानि शब्दार्थबलाकृष्टानि अनुजानाति ।[2]

Abhi. Bhā., GOS, I, p. 334.

Abhinavagupta critizes this view. He does not accept the Nirveda born of Tattvajñāna as the Sthāyin of Śānta.[3] If such Nirveda as is born of Tattvajñāna is the Sthāyin, it means that Tattvajñāna is the Vibhāva. The other Vibhāva-s given, namely Vairāgya, Samādhi, etc. are not Vibhāva-s strictly. If they are included as Vibhāva-s because they are causes producing Tattvajñāna, they are really the causes of the cause. The cause of the cause is never called Vibhāva. Further, Nirveda itself is an aversion towards all objects and is not different from Vairāgya. Far from being the product of Tattvajñāna, Nirveda is one of the causes bringing about Tattvajñāna, for one having aversion to

[1] Means *sāttvikatva.*

[2] Cf. *Vyaktiviveka,* TSS ed., p. 13.

[3] But in one of the earlier contexts in his *Locana* on the *Dhva. Ā*, Abhinavagupta mentions Nirveda as the Sthāyin of Śānta. While commenting on a verse of his own illustrating a variety of Ākṣepa, Abhinavagupta says:

असत्पुरुषसेवा तद्वैफल्यकृतोद्वेगात्मनः शान्तरसस्थायिभूतनिर्वेदविभावानुभावरूपतया चमत्कृतित्वम् ।

mundane things strives after Mokṣa and acquires Tattvajñāna. It is well known that Mokṣa is directly attained through Tattvajñāna and it is not true to say that one attains Tattvajñāna first, then feels aversion, Vairāgya, and then attains Mokṣa. Īśvarakṛṣṇa also says that Vairāgya is not the final stage preceding Mokṣa, that Vairāgya at best results only in Prakṛti-laya in the absence of Tattvajñāna. Tattvajñāna alone results in Mokṣa.

वैराग्यात् प्रकृतिलयः । *Sāṃkhyakārikā*, 45.

Says the *Vṛtti* of Gauḍapāda here:

यथा कस्यचिद् वैराग्यमस्ति, न तत्त्वज्ञानं तस्मादज्ञानपूर्वाद्वैराग्यात् प्रकृतिलयः । मृतः अष्टासु प्रकृतिषु प्रधानबुद्ध्यहंकारतन्मात्रेषु लीयते, न मोक्षः ॥

It may be said that Tattvajñāna strengthens Vairāgya and increases it. Patañjali also says that Vairāgya towards *guṇa-s* results from Tattvajñāna (*puruṣakhyāti*): *tatparaṃ puruṣakhyāter guṇavaitṛṣṇyam* (*Yogasūtra*, I. 16). But Vyāsa, in his *Bhāṣya* on this *sūtra*, says that such Vairāgya is really Jñāna: *jñānasyaiva parā kāṣṭhā vairāgyam*. (Ānandāśrama ed., p. 20.) Therefore it comes to Tattvajñāna strengthening and increasing itself from stage to stage. The result is: there is no Nirveda as Sthāyin but only Tattvajñāna. That is the Sthāyin of Śānta.

Surely Bharata speaks in chapter 7 (the Bhāvādhyāya), while describing Nirveda, of the Nirveda that is born of Tattvajñāna. This Tattvajñāna or Samyagjñāna and the Nirveda born of it do not refer to Śānta Rasa and its Sthāyin but refer only to the ordinary and common Nirveda born of realizing that one has made a mistake, and wasted energy in a worthless cause through mistake, as in serving a miser

who would not pay: *vṛthā dugdho 'naḍvān*, etc. Such Nirveda can only be a Bhāva.

The advocate of Nirveda quotes now Akṣapāda against Patañjali. Akṣapāda, he states, says in his *Nyāya-sūtra* I. 1. 2, that the removal of *mithyājñāna*, i.e. the appearance of Tattvajñāna, produces the destruction of *doṣa*, i.e. produces Vairāgya. Thus Tattvajñāna-ja Nirveda or Tattvajñāna-ja Vairāgya is the Sthāyin. This Nirveda or Vairāgya is the final stage and not Tattvajñāna which is only one of the causes of Vairāgya. The reply to this is thus given in the *Abhi. Bhā.*: Surely Akṣapāda speaks of Vairāgya but who said Vairāgya is Nirveda? Nirveda is an attitude of aversion and a continued sadness and, as such, is hardly identical with Vairāgya. Mokṣa, for which we are now postulating the Rasa (Śānta), is a state of *kaivalya* in which there is neither the sorrow nor the joy of this earth. Vairāgya is the cessation of *rāga* and *dveṣa*, and is not identical with Nirveda. Even if we accept that Nirveda is Vairāgya, it does not follow from Gautama's words that Vairāgya or Nirveda is the Sthāyin of Śānta. According to the *sūtra* of Gautama:

दुःखजन्मप्रवृत्तिदोषमिथ्याज्ञानानामुत्तरोत्तरापाये तदनन्तरापायादपवर्गः,

it is not the immediately preceding condition of *mukti*. From Vairāgya, activity (*pravṛtti*) must stop; from cessation of activity, birth must end and when birth ends, misery flies away; when misery has fled, it is *mukti*.

Lastly, there is no good reason why one should take so much trouble, qualify it as Nirveda born of Tattvajñāna and call it Vairāgya and hold on to Nirveda. Such a cumbrous and elaborately described Nirveda is only another name for the simple Śama which could be the Sthāyin of Śānta.

Other views on the Sthāyin of Śānta are also available in the *Abhi. Bhā.* Certain writers held

8. Utsāha. Utsāha, the Sthāyin of Vīra, as the Sthāyin of Śānta also. Abhinavagupta says:

उत्साह एवास्य स्थायीत्यन्ये । p. 269.[1]

How did some writers come to hold Utsāha as the Sthāyin of Śānta? Utsāha, as given by Bharata, is the Sthāyin of Vīra. It is said that there are three or four varieties of Vīra—Dharma-vīra, Yuddha-vīra, Dāna-vīra and Dayā-vīra. The variety named Dayā-vīra, or the more comprehensive Dharma-vīra, as portrayed in the acts of sacrifice of the Bodhisattva-s and as dramatized by Harṣa in his *Nāgānanda* is very much akin to Śānta. So much so that some antagonists of Śānta say that there is no need for a ninth Rasa named Śānta and that the situations in discussion come under Dharma-vīra or Dayā-vīra.

ननु धर्मप्रधानोऽसौ वीर एवेति संभावयमान आह—वीरे चेति ।
Locana, p. 177.

तत्र धर्मवीरो नागानन्दे जीमूतवाहनस्य । Hemacandra, p. 78.

The Sthāyin of Dayā-vīra, as of other Vīra-s, is Utsāha.[2]

[1] तत्र शान्तस्य स्थायी 'विस्मयशमाः' इति कैश्चित् पठितः । उत्साह एवास्य स्थायीत्यन्ये । जुगुप्सेति केचित् । सर्व इत्येके । तत्त्वज्ञानजो निर्वेदोऽस्य स्थायी . . . इत्यपरे । *Abhi. Bhā.*, GOS, I, pp. 267-70.

जुगुप्सां स्थायिभावं तु शान्ते केचिद्बभाषिरे । उत्साहमाहुरन्येऽन्ये शमं, सर्वान् परे विदुः । . . . निर्वेदस्तत्त्वबोधोत्थः स्थायी शान्ते भवेदसौ ॥
Śārṅgadeva, *SR*, VII. 1363-4.

[2] In reply to these critics of Śānta who hold that there is no need for a new Rasa like Śānta when there is Dayā-vīra, Abhinavagupta says that Bharata gave only three varieties of Vīra,

Further, the path to attain Mokṣa is one of strenuous effort and the Yogin's fights and victories in the realm of the spirit have always been described in the image of heroism. Cf. the description of Aja and Raghu in canto VIII of the *Raghuvaṃśa* (vv. 19-23; from *anayat prabhuśaktisampadā* to *iti śatruṣu cendriyeṣu ca*). Subrahmaṇya explains at length in his commentary, the *Prauḍha-prakāśa*, on the *Prabodhacandrodaya* (Madras MS.),[1] how Śānta-Rasa is portrayed in the play in the Samāsokti of Vīra. In a verse quoted by Avatārakavi in his commentary on his own *Īśvaraśataka*,[2] a Vīra is defined in terms of a saint.

वीतरागभयद्वेषो रहितः सर्वसंशयैः ।
सर्वभूतानुकम्पी च वीर इत्युच्यते बुधैः ।।

In fact, the saint has been called a Mahā-vīra. Thinking on these lines perhaps, certain advocates of Śānta who were exercised in finding a Sthāyin for Śānta from among the

Dāna-vīra, Dharma-vīra and Yuddha-vīra, and that one cannot create a new Vīra. Dayā-vīra is only a new name for Śānta.

नन्वेवं दयावीरो धर्मवीरो दानवीरो वा नासौ कश्चित् । शान्तस्यैवेदं नामान्तरकरणम् । तथा च मुनिः—

'दानवीरं धर्मवीरं युद्धवीरं तथैव च ।
रसं वीरमपि प्राह ब्रह्मा त्रिविधसंमितम् ।।'

इत्यागमपुरःसरं त्रैविध्यमेवाभ्यधात् । *Locana*, pp. 117-8.

Bhaṭṭa Gopāla, in his *Kāvyaprakāśa-vyākhyā* (TSS ed., pp. 139-40) says:

दयावीर इति शान्तस्यैव नामान्तरकरणम्, येन 'दानवीरं युद्धवीरं धर्मवीरं तथैव च । रसं वीरमपि प्राह ब्रह्मा त्रिविधसंमितम् ।।' इति त्रैविध्यमेवास्य मुनिना वीरस्याभ्यधायि ।।

[1] MD, 12561-2.

[2] KM, Gucchaka IV, under verse 24.

Bhāva-s mentioned by Bharata, chose Utsāha. They intended to improve upon the position of those who took hold of Nirveda, who made the mistake of voting a Vyabhicārin to a Sthāyin's place and hence felt their position beset with many difficulties. They had to resort to quibbling with auspiciousness-inauspiciousness, *dehalīdīpa-nyāya,* etc. The sponsors of Utsāha, like those of Rati and Jugupsā to whom we shall come presently, had the advantage of taking one of the eight Sthāyin-s mentioned by Bharata as the Sthāyin of Śānta also. But then arose the problem: How could one Bhāva beget two Rasa-s? The difficulty was overcome by accepting varieties of the same Sthāyin. It was even as Nirveda being made into a special species called Tattva-jñāna-ja Nirveda, Nirveda born of the knowledge of Truth. Hāsa also has many varieties. Rati is divided into Saṃbhoga and Vipralambha.

The writers who held Utsāha as the Sthāyin of Śānta built on sand. They knew not what they were doing. The opponents at once undermined them by suggesting the inclusion of Śānta in Vīra. One of the main *pūrvapakṣa-s* to Śānta is the possibility of its inclusion in one of the eight Rasa-s mentioned by Bharata. Ānandavardhana mentions this objection and replies:

न तस्य वीरेऽन्तर्भावः कर्तुं युक्तः। तस्य अभिमानमयत्वेन व्यवस्थापनात्। अस्य च अहंकारप्रशमैकरूपतया स्थितेः, etc.

तयोश्च एवंविधविशेषसद्भावेऽपि यद्यैक्यं परिकल्प्यते, तद्वीररौद्रयोरपि तथा प्रसङ्गः। *Dhva. Ā*, pp. 177-8.

The *Daśarūpakāvaloka* says:

अन्ये तु वीरबीभत्सादौ अन्तर्भावं वर्णयन्ति। p. 117.

The real position of the Bhāva called Utsāha is this: Utsāha closely attends upon Ahaṃkāra without which there cannot be any activity. No Rasa is possible without these two elements. Bhoja pursues this line and discovers his Ahaṃkāra theory of Rasa. But according to the rule of predominance, *prādhānya-nyāya*, it is Vīra Rasa to which this Utsāha is connected most. This Vīra is held to have four varieties, Yuddha, Dharma, Dāna and Dayā Vīra-s. Of this Yuddha-vīra is Vīra proper. Utsāha is however Sthāyin of the other three varieties also. This Utsāha is the very basis of all action and as such can be seen in some varieties of Śānta. Two such varieties are Dayā-vīra and Dharma-vīra which are really names of two aspects of Śānta. Śānta is a wider field; it includes Dayā and Dharma but is not included in or exhausted by these two. Numerous are the religions and paths of action towards spiritual realization. Why these two Vīra-s, Dayā and Dharma, only? Dāna-vīra can be a form of Śānta. Dāna may stand for Tyāga also. *Tyāgenaike amṛtatvam ānaśuḥ* says the Upaniṣad. Even Yuddha-vīra can be a form of Śānta: there are those who fight religious crusades for the defence of their faith. Similarly there can be a variety of Śānta called Pāṇḍitya-vīra which Jagannātha humorously introduces.[1] Study of texts, learning their true import and

[1] *Rasagaṅgādhara*, KM ed., pp. 37-42:

वस्तुतस्तु बहवो वीररसस्य शृङ्गारस्येव प्रकारा निरूपयितुं शक्यन्ते (p. 51). Jagannātha mentions besides the four old Vīra-s, Satya-vīra, Pāṇḍitya-vīra, Kṣamā-vīra and Bala-vīra. The *Mahābhārata* mentions numerous varieties of Vīra, while describing Dāna. Bhīṣma says in the Dānadharma-parvan in the Anuśāsana, (Kumbhakonam ed.), vv. 22-7:

शूरा बहुविधाः प्रोक्ताः तेषामर्थांस्तु मे शृणु ।

. . . .

propagation of their teachings form part of Śānta activities. These produce Pāṇḍitya-vīra in the prophet who has to meet and win adversaries in debate. So also there is Kṣamā-vīra which also Jagannātha points out. Kṣamā is a virture of very great importance in Śānta. Utsāha therefore is not Śānta; Śānta comprehends many kinds of Utsāha; that is, several kinds of sublimating Utsāha-s are Vyabhicārin-s in Śānta. Dayā-Utsāha, Dāna-Utsāha, etc. are very frequent and are intimately related Vyabhicārin-s in Śānta. Even the Yogin who has realized Truth, has become, like God, *kṛta-kṛtya* and *avāpta-samasta-kāma*, one having accomplished everything, and has no more personal objective to be gained, has yet embodied existence in this world as a *jīvanmukta* and naturally, like God, he also withdraws not from untainting action for the good of the world. The Lord says:

न मे पार्थास्ति कर्तव्यं त्रिषु लोकेषु किंचन ।
नानवाप्तमवाप्तव्यं वर्त एव च कर्मणि ।।

Bhagavadgītā, III. 22.

यज्ञशूरा दमे शूराः सत्यशूरास्तथा परे ।
युद्धशूरास्तथैवोक्ता दानशूराश्च मानवाः ।।
बुद्धिशूरास्तथैवान्ये क्षमाशूरास्तथा परे ।
सांख्यशूराश्च बह्वो योगशूरास्तथा परे ।।
अरण्ये गृहवासे च त्यागे शूरास्तथा परे ।
आर्जवे च तथा शूराः शमे वर्तन्ति मानवाः ।।
तैस्तैश्च नियमैः शूरा बहवः सन्ति वा परे ।
वेदाध्ययनशूराश्च शूराश्चाध्यापने रताः ।।
गुरुशुश्रूषया शूराः पितृशुश्रूषया परे ।
मातृशुश्रूषया शूरा भैक्ष्यशूरास्तथा परे ।।
अरण्ये गृहवासे च शूराश्चातिथिपूजने ।
सर्वे यान्ति परान् लोकान् स्वकर्मफलनिर्जितान् ।।

Thus the Utsāha of such selfless activities as Dāna-vīra, Dayā-vīra, Dharma-vīra, etc. is an intimate accessory (and only an accessory) in Śānta. Says Abhinavagupta:

स्वात्मनि च कृतकृत्यस्य परार्थघटनायामेव उद्यम इति उत्साहोऽस्य परोपकारविषयेच्छाप्रयत्नरूपो दयापरपर्यायः **अभ्यधिकोऽन्तरङ्गः** । अत एव तत् केचिद् दयावीरत्वेन व्यपदिशन्ति, अन्ये धर्मवीरत्वेन ।

Abhi. Bhā., GOS, I, p. 338.

9. Jugupsā.

There is a saying that for those who would have this world, there is no hope for the other. Only he who discards all mundane things can walk to salvation. For this, he must cultivate the feeling of disgust or loathing towards the things of this world. This is the Bhāva of Jugupsā.[1] Some hold this to be most important in Śānta and propose it for the place of the Sthāyin:

जुगुप्सेति केचित् । *Abhi. Bhā.*, GOS, I, p. 262.

Bhaṭṭa Tauta has made some contribution with regard to this Jugupsā and its relation to Śānta. In verses 97-102, chapter 6, Bharata speaks of the varieties in each of the eight Rasa-s and here he says of Bībhatsa:

बीभत्सः क्षोभणः शुद्ध उद्वेगी स्याद् द्वितीयकः ।
विष्ठाक्रिमिभिरुद्वेगी क्षोभणो रुधिरादिजः ।।

Bībhatsa is of two kinds, Kṣobhaṇa and Udvegī. But in the first line, there is an additional word *śuddha*. Commentators took it as qualifying Kṣobhaṇa and they distinguished the Udvegī variety as *aśuddha*. But Bhaṭṭa Tauta said that

[1] Nirveda is very closely allied to this Jugupsā.

Bībhatsa is of three kinds: Kṣobhaṇa, Śuddha and Udvegin. The GOS edition gives a reading here which has *syāt tṛtīyakaḥ* for *syād dvitīyakah*. Tauta explains Śuddha-Jugupsā as disgust at the so-called pleasures of the world. Such Jugupsā is illustrated by poems of Vairāgya in which sense-enjoyments are denounced. This is a very powerful aid to Mokṣa.[1] When assailed by passions and tempted by evil, Patañjali asks us to contemplate the other side of the pleasures, the attendant misery, etc. and begin to loathe them.

रुधिरान्त्रादिदर्शनाद्यो बीभत्सः (स) क्षोभणत्वाच्छुद्धः। यस्तु विष्ठादिभ्यः स उद्वेगी हृदयं चलयति, सोऽशुद्धः, अशुद्धविभावकत्वात्।

उपाध्यायस्त्वाह—बीभत्सस्तावद् विभावविशेषाद् यत्र तु संसार-नाट्यनायकरागप्रतिपक्षतया[2] मोक्षसाधनत्वात् शुद्धः, यदाहुः—'शौचात् स्वाङ्गजुगुप्सा' (योगसूत्रम्, २. ४०) इति। तथा 'वितर्कबाधने प्रतिपक्ष-भावनम्' इति (योगसूत्रम्, २. ३३)। तेन सोऽपि (बीभत्सोऽपि) परमार्थतस्त्रिविध एव। *Abhi. Bhā.*, GOS, I, p. 332.

But Tauta did not have the reading *syāt tṛtīyakaḥ*, for he interprets the text *syād dvitīyakaḥ*. He says that though there are really three kinds, Bharata speaks of two, because of the rarity of persons having the Śuddha-Jugupsā.

द्वितीयक इत्यनेन तस्य दुर्लभत्वेन अप्राचुर्यं सूचयति।

ibid., p. 332.

[1] Just as Nirveda which is born of Tattvajñāna becomes *maṅgala*, Jugupsā for worldly objects becomes *śuddha*.

[2] The meaning is that Rāga or desire is the Nāyaka or the prime player in the drama of life (*saṃsāra-nāṭya*) and the Śuddha or pure variety of Jugupsā or disgust is that which a special or rare character develops towards that Rāga.

So it is that some critics who do not want a separate Śānta say that, even as it is possible to include it in Vīra, it is possible to include it in Bībhatsa. The *Daśarūpakāvaloka* says:

अन्ये तु वीरबीभत्सादौ अन्तर्भावं वर्णयन्ति ।

The reply to this is the same as to the argument which sought to include Śānta in Vīra. Just as Utsāha is a very prominent accessory of Śānta, Jugupsā also is. This Śuddha-Jugupsā may be a prominent Vyabhicārin; but Śānta is not of the form of Jugupsā. The *Locana* says:

आदिग्रहणेन विषयजुगुप्सारूपत्वाद् बीभत्सेऽन्तर्भावः शक्यते । सा त्वस्य व्यभिचारिणी भवति, न तु स्थायितामेति । p. 178.

The *Abhi. Bhā.* says:

केवलं यथा विप्रलम्भे औत्सुक्यम्, संभोगेऽपि वा 'प्रेमासमाप्तोत्सवम्' इति, यथा च रौद्रे औग्र्यम्, यथा च करुणवीरभयानकाद्भुतेषु निर्वेदधृतित्रासहर्षाः व्यभिचारिणोऽपि प्राधान्येनावभासन्ते तथा शान्ते जुगुप्साद्याः, सर्वथैव रागप्रतिपक्षत्वात् । p. 338.

10. Rati.

Another interesting view is that which regards the first Sthāyin, Rati, itself as the Sthāyin of Śānta Rasa. This view also arose out of the necessity to choose one of the Sthāyin-s mentioned by Bharata himself as the Sthāyin of Śānta also. This view also makes a fine approach to Śānta and is an appreciation of an aspect of the fundamental nature of Śānta. Truth whose realization is salvation is of the nature of Self which is Ātman. It has to be realized by piercing the veil of things which are *anātman* and which shroud the Ātman. Things which are *anātman* must be loathed and this loathing of

anātman led to the Jugupsā-view. The Rati-view is closely related to the Jugupsā-view; for when *anātman* is *loathed*, Ātman has to be *loved*. This love of Ātman, Ātma-Rati, is the Sthāyin of Śānta. When one realizes Ātman everywhere, his love floods the universe; Jugupsā then flies away; for there is none besides or beyond Ātman to be shunned then:

यस्तु सर्वाणि भूतानि आत्मन्येवानुपश्यति ।
सर्वभूतेषु चात्मानं ततो न विजुगुप्सते ॥ *Īśāvāsyopaniṣad*, 6.

Like Śuddha-Jugupsā, this is Śuddha-Rati, a superior Love, distinct from the Rati of man for woman. Bhoja pursued this idea of Ātma-Rati and arrived at the philosophical summit of the Śṛṅgāra theory of one Rasa:

ज्ञेयो रसः स रसनीयतया **आत्मरक्तेः** । *Śṛ. Pra.*[1]

The *Abhi. Bhā.* records the Rati-view thus:

तत्र अनाहतानन्दमयस्वात्मविषया रतिरेव मोक्षसाधनमिति सैव शान्ते स्थायिनीति । यथोक्तम्—

यश्चात्मरतिरेव[2] स्यादात्मतृप्तश्च मानवः ।
आत्मन्येव च संतुष्टः तस्य कार्यं न विद्यते ॥ इति

(*Bhagavadgītā*, III. 17.)
Abhi. Bhā., GOS, I, p. 335.

Further, Rati has this additional qualification for being the Sthāyin of Śānta, since the final state of Mokṣa is one of *ānanda* and the Self which is realized is itself of the form of bliss.

[1] See my *Bhoja's Śṛṅgāra Prakāśa*, 1963, pp. 456-7 and 503-4.

[2] See *Chāndogyopaniṣad*, VII. 25. 2: आत्मरतिरात्मक्रीडः; *Muṇḍakopaniṣad*, III. 1. 4: आत्मक्रीड आत्मरतिः ।

This Rati sails in the same boat as Utsāha and Jugupsā. Only it seems to be more intimate to Śānta, a Vyabhicārin of greater importance. Not only Ātma-Rrati, but Rati for a personal God and a teacher, *guru*, which is called Bhakti, and for one's school or doctrines in the form of faith, *śraddhā*, both of which are proposed as separate Rasa-s, come under Śānta. The Śānta has had a love-treatment at the hands of some poets and theorists.

अत एव ईश्वरप्रणिधानविषये भक्तिश्रद्धे स्मृतिमतिधृत्युत्साहानुप्रविष्टे अन्यथैवाङ्गमिति न तयोः पृथग्रसत्वेन गणनम् ।

Abhi. Bhā., GOS, I, p. 340.

11. Any one of the remaining Sthāyin-s.

On the same grounds on which Utsāha, Jugupsā and Rati were proposed, the other Sthāyin-s could also be proposed as Sthāyin-s of Śānta. Only they have to be shorn of their ordinary Vibhāva-s, etc. and made a superior and extra-ordinary variety (*vicitra*) with Vibhāva-s like Śruta. Any one of these eight *vicitra* Sthāyin-s could be called the Sthāyin of Śānta. Abhinavagupta says:

अन्ये मन्यन्ते रत्यादय एवाष्टौ चित्तवृत्तिविशेषा उक्ताः । त एव कथितविभावविविक्त (तया) श्रुताद्यलौकिकविभावविशेषसंश्रयाः विचित्रा एव तावत् । ततश्च तन्मध्याद् एव अन्यतमोऽत्र स्थायी ।

It is in accordance with this view that some hold a variety of Vīra, Dayā or Dharma, Jugupsā for the world called Śuddha-Jugupsā and Rati towards the Self called Ātma-Rati as the Sthāyin-s of Śānta. Abhinavagupta elaborates in his *pūrvapakṣa* that others among the eight Sthāyin-s have equal claim to be the Sthāyin.

एवं समस्तविषयं **वैकृतं**[1] पश्यतः, विश्वं च **शोच्यं**[2] विलोकयतः, सांसारिकं च वृत्तम् **अपकारित्वेन**[3] पश्यतः, सातिशयम् असंमोहप्रधानं **वीर्य**[4]माश्रितवतः, सर्वस्माद् विषयसार्थाद् **बिभ्यतः**,[5] सर्वलोकस्पृहणीयादपि प्रमदादेः **जुगुप्समानस्य,**[6] अपूर्वस्वात्मातिशयलाभाद् **विस्मयमानस्य,**[7] मोक्षसिद्धिरिति हासादीनां विस्मयान्तानां स्थायित्वं निरूपणीयम्। न चैतन्मुनेः न संमतम्। यावदेव हि विशिष्टान् विभावान् परिगणयति रत्यादिशब्देन चशब्देन च तत्प्रकारानेव अन्यान् गृह्णीते, तावदेव तद्व्यतिरिक्त-अलौकिकहेतूपनतानां रत्यादीनामनुजानात्येव अपवर्गविषयत्वम्।

एवंवादिनां तु परस्परमेव विचारयताम् एकस्य स्थायित्वं विशीर्यत एव। तदुपायभेदात्तस्य तस्य स्थायित्वमित्यप्युच्यमानं प्रत्युक्तमेव। स्थायिभेदेन प्रतिपुरुषं रसस्याप्यानन्त्यापत्तेः। मोक्षैकफलत्वादेको रस इति चेत्, क्षयैकफलत्वे वीररौद्रयोरप्येकत्वं स्यात्।

Abhi. Bhā., GOS, I, pp. 336-7 (corrected).

It is often said that for the thinking man, the world is a comedy. Man's pursuit after trifles, his *asthāne mahattva-saṃbhāvanā,* produces laughter in those who know the real value of the things of the world. To the Yogin, man's action and sentiment appear as *karma-ābhāsa* and *bhāva-ābhāsa.* Says Bhaṭṭa Bhallaṭa in a fine verse:

एतत् तस्य मुखात् कियत् कमलिनीपत्ने कणं पाथसः
यन्मुक्तामणिरित्यमंस्त स जडः शृण्वेतदस्मादपि।
अङ्गुल्यग्रनखक्रियाप्रविलयिन्यादीयमाने शनैः
कुत्रोड्डीय गतो हहेत्यनुदिनं निद्राति नान्तःशुचा॥

So much on behalf of the importance of Hāsa in Śānta.

[1] Hāsa. [2] Śoka. [3] Krodha. [4] Utsāha.
[5] Bhaya. [6] Jugupsā. [7] Vismaya.

It is but a thin line that divides comedy from tragedy.[1] To the feeling man, the same world is a tragedy. The Yogin pities the poor *saṃsārin*, caught in the whirlpool of passion. Thus Śoka seems to dominate in Śānta. The seeking Yogin, the *yatamāna*, who strives towards his goal, considers the world and its temptations as his enemy; he becomes angry at them and desires to do away with them. This attitude is Krodha and Raudra. The same attitude begets fear of the temptations from which the seeker desires to fly. This is Bhaya. He reads of or listens to an exposition of the greatness, the omniscience, omnipresence, blissfulness and other aspects of the nature of the Self and when he contemplates this wonderful truth about his own Self, he is thrilled and struck with the wonders of the world of the Spirit. This is Vismaya. As explained already, he loathes the so-called pleasures of the world and then Jugupsā forms the prominent attitude. In this manner, these seven Sthāyin-s can claim to be the Sthāyin-s of Śānta.

The very possibility of each or all of the eight Sthāyin-s being the Sthāyin of Śānta prevents any one of them being the settled Sthāyin of Śānta. It cannot also be held that, according to circumstances, the Sthāyin varies in Śānta. A Rasa with many Sthāyin-s is foreign to the theory of Rasa and is an impossibility. Many Sthāyin-s can only imply many Rasa-s. If by virtue of the unity of the object, i.e. Mokṣa, a plurality of Sthāyin-s is accepted as resulting only in one Rasa, it can be pointed out that in view of both Vīra and Raudra resulting in the same end, the destruction of the enemy, Vīra and Raudra can be made into one Rasa.

[1] I have worked out this idea in my *Vimukti*, a philosophical farce in Sanskrit. See *Saṃskṛta Pratibhā*, vol. 4, no. 2.

Therefore, neither any one nor all of the eight Sthāyin-s can be put forward as the Sthāyin of Śānta.

The real significance of this view however lies in another direction. It points to the fact that any or all of the other Sthāyin-s become, in their *vicitra* varieties, Vyabhicārin-s of Śānta and in their ordinary varieties the causes of Śānta. One may pass to Śama from Rati or Śoka; as a result of broken love, or the death of a beloved person, one may seek solace in Śama. Aśoka fought the Kalingas and passed from Vīra to Śānta. Therefore any of the eight Rasa-s or all of them càn be the Uddīpaka of Śānta.

A lull in the play of any Bhāva can occur in a temporary way; it may be recalled that Alaṃkāra texts deal with and illustrate phases of a feeling, as rising (*udaya*), subsiding (*praśama*), mixing with others (*śabalatā*). This transitory Śama of a Bhāva, if it is of an enduring character, *sthairya*, would cease to be a mere Vyabhicārin and would take characteristics entitling it to become the basis of Śānta.

Śārṅgadeva says: Śama is present in all the Rasa-s.

शमः सर्वरसेष्वस्ति स्थैर्यत्वेऽव्यभिचार्यसौ। (*SR*, VII. 3535)

Kallinātha, in his comments upon the above statement of Śārṅgadeva, says:

अयमर्थः—लोके शृङ्गारादिषु अष्टसु मध्ये यं कंचन रसमनुभवत एव पुंसो जन्मान्तरसुकृतविशेषवशात् शम उत्पद्यत इति तत्तद्रससंवन्धात् शमस्य सर्वरसेषु अस्तित्व इति।

It is perhaps in this sense that Amṛtānanda, in his *Alaṃkārasaṃgraha*, considers Śānta to be above all Rasa-s, with neither friend nor foe among them.

शान्तः सर्वोत्तरस्तस्य न मैत्री न विरोधिता। Adyar ed., p. 22.

The next view is a reply to the criticism of the above-given view which proposed any one of the eight Sthāyin-s as the Sthāyin of Śānta. This view suggests that all the eight can be considered as constituting together the Sthāyin, taking Śānta as a peculiar case.

12. All the eight Sthāyin-s together.

सर्वे इत्येके। *Abhi. Bhā.*, GOS, I, p. 269.

अन्ये तु पानकरसवद् अविभागं प्राप्ताः सर्व एव रत्यादयोऽत्र स्थायिन इत्याहुः। चित्तवृत्तीनामयुगपद्भावाद्, अन्योन्यं च विरोधाद् एतदपि न मनोज्ञम्। ibid., p. 332.

It is true that as *pūrvapakṣa*, the whole of this complex world is involved in Śānta; but all these form only Vyabhicārin-s. Says Abhinavagupta:

तत्त्वज्ञानलक्षणस्य च स्थायिनः समस्तोऽयं लौकिकालौकिकचित्तवृत्तिकलापो व्यभिचारितामभ्येति। ibid., p. 338.

Rasa is developed from one and only one Sthāyin; if many Bhāva-s appear, they can do so only as Vyabhicārin-s. The analogy of *pānaka-rasa* must not be introduced here. These Bhāva-s contradict each other and cannot co-exist at the same time. How could they function together to produce a common Rasa?

So, what is the real Sthāyin of Śānta? Abhinavagupta holds that Tattvajñāna or Ātma-svarūpa itself is the Sthāyin of Śānta. He briefly states it thus in his *Abhi. Bhā.*:

13. Siddhānta: Ātman, Ātmajñāna or Tattvajñāna.

. . कस्तर्ह्यत्र स्थायी? उच्यते—इह **तत्त्वज्ञानमेव** तावन्मोक्षसाधनमिति तस्यैव मोक्षे स्थायिता युक्ता। तत्त्वज्ञानं च नाम **आत्मज्ञानमेव**।

तेन **आत्मैव** ज्ञानानन्दादिविशुद्धधर्मयोगी परिकल्पितविषयोपभोगरहितोऽत्र स्थायी। GOS, I, p. 337.

Earlier also he says:

ततः त्रिवर्गात्मकप्रवृत्तिधर्मविपरीतनिवृत्तिधर्मात्मको मोक्षफलः शान्तः। तत्र **स्वात्मावेशेन** रसचर्वणेत्युक्तम्। ibid., p. 269.

Tattvajñāna or knowledge of Ātman is the direct cause or is itself Mokṣa. Therefore Ātmajñāna or the very nature of the Soul or Self which is itself of the form of Knowledge and Bliss—*jñāna* and *ānanda*—is the Sthāyin. This Ātman is Sthāyin not in the same sense in which Rati, etc. are; it is Sthāyin *par excellence*. It is the basis and the root of all other Sthāyin-s. It is upon the substratum of this ultimate Sthāyin that, as a result of sense-contacts with external objects of the world, the other eight Sthāyin-s are created. Behind Rati, Hāsa, etc. is the eternal Ātman. Rati and other Sthāyin-s rise and fall but Ātman endures through all of them, *sthāyi-tama*; Rati and the other Sthāyin-s become its Vyabhicārin-s (*Abhi. Bhā.*, I, p. 337).

Therefore it is, says Abhinavagupta, that Bharata does not mention this Śānta Rasa and its Sthāyin, Ātman. For, it belongs to a higher plane and it would have been inappropriate if Bharata had given it among Rati and the rest. It is the very basis of Rati, etc. which are not possible without it. Hence there is no need to mention specially what is undeniably implied.

अत एव पृथगस्य गणना न युक्ता। ibid., I, p. 337.

Bhaṭṭa Gopāla adds that Bharata abstained from indicating the Vibhāva-s, etc. of Śānta, not because he did not accept this Rasa, but because of its super-mundane nature.

विभावाद्यप्रतिपादनं तस्य परमपुरुषार्थतया लोकयात्रातिक्रान्तत्वात् ।

K. Pra. Vyākhyā, TSS ed., p. 139.

This answers also the objection that one should not go beyond the total number of the Bhāva-s which is given by Bharata as forty-nine. Abhinavagupta says that the sanctity of the number 'forty-nine' is protected and that Bharata treats of Śānta by omission, by his eloquent silence.

तेन **आत्मैव** ज्ञानानन्दादिविशुद्धधर्मयोगी परिकल्पितविषयोपभोगरहितोऽत्र स्थायी । न चास्य स्थायितया स्थायित्वं वचनीयम् । रत्यादयो हि तत्तत्कारणान्तरोदयप्रलयोत्पद्यमाननिरुध्यमानवृत्तयः कंचित्कालम् आपेक्षिकतया स्थायिरूपात्मभित्तिसंश्रयाः स्थायिन उच्यन्ते । तत्त्वज्ञानं तु सकलभावान्तरभित्तिस्थानीयं सर्वस्थायिभ्यः स्थायितमं सर्वा रत्यादिकाः चित्तवृत्तीः व्यभिचारीभावयन् निसर्गत एव सिद्धस्थायिभावमिति तन्न वचनीयम् । अत एव पृथगस्य गणना न युक्ता । न हि खण्डमुण्डयोर्मध्ये तृतीयं गोत्वमिति गण्यते । तेन एकान्नपञ्चाशद्भावा इत्यव्याहतमेव ।

Abhi. Bhā., GOS, I, p. 337.

As the permanent wall upon which Rati, etc. are formed, Ātman, the supreme Sthāyin, is necessarily implied. This mention by silence means not only its acceptance but its acceptance as the greatest Rasa.

Another reason why Bharata has not mentioned Śānta along with Rati, etc. is the difference between Ātmajñāna and other Sthāyin-s. Ātmajñāna is not relished through the same means in the same manner as other Sthāyin-s. Since Ātma-svarūpa is usually seen as tinted by Rati, etc. the

ordinary means of comprehension which comprehend Rati, etc. do not comprehend the Ātma-svarūpa. Further, Bharata never attempts to give all the possible Sthāyin-s. He gives only those Sthāyin-s which are also Vyabhicārin-s; hence it is that he clubs them all together and speaks of them as the forty-nine Bhāva-s. That Sthāyin, Ātmajñāna, which is never a Vyabhicārin anywhere, is not mentioned at all by him. How could he, knowing as he did, its real nature?

As for the argument that the definition of the drama-type Ḍima, expressly speaks of only eight Rasa-s, Abhinavagupta explains that Bharata's description really implies nine Rasa-s and Śānta is kept in mind. The further condition that the Ḍima should handle *dīpta* or forceful Rasa-s, *dīpta-rasakāvyayoniḥ*, would become, as he argues in the *Abhinava-bhāratī*, superfluous, if it is not the intention to prohibit Śānta in the Ḍima.

All the above-given ingenuity and strain are the unavoidable corollary of the ancient method of commenting which never desired to go against the basic text and would introduce new things only by securing for them the sanction of the basic text. The facts about the Rasa of Śānta itself which we gather from this discussion are:

1. Tattvajñāna or Ātmajñāna or Ātma-svarūpa or briefly the Ātman itself is the Sthāyin of Śānta.

2. It is like the wall; upon it are formed Rati, etc. which are *upādhi-s* of the pure self-illumined Spirit. Nourishment of the permanent, unconditioned and untarnished nature of the Spirit by the appropriate Vibhāva-s, etc. will give the Śānta Rasa.

3. Though Rati, etc. are Sthāyin-s compared to Nirveda, etc. they are Vyabhicārin-s compared to the Ātma-sthāyin, which is *sthāyi-tama*.

न चास्य आत्मस्वभावस्य व्यभिचारित्वम्, असंभवात्, अवैचित्र्यावहत्वाद्, अनौचित्याच्च । शम आत्मस्वभावः ।

4. This Ātma-svabhāva is called Śama. [1]

If Ātman itself is taken as the Sthāyin of Śānta Rasa, we have the unique case of a Rasa in which the Ālambana and Sthāyin are identical. If Nirveda (Vairāgya) is the Sthāyin or even Śama, the Ālambana would be different, namely the phenomenal world with reference to which one develops aversion or non-attachment or the state of being not disturbed by it, i.e. quietude. Viśvanātha, author of the *Sāhityadarpaṇa*, who holds Śama as Sthāyin, gives option for the Ālambana, the worthlessness of the phenomenal world or the Self in its true form:

अनित्यत्वादिनाशेषवस्तुनिःसारता तु या ।
परमात्मस्वरूपं वा तस्यालम्बनमिष्यते ।। III. 246-7.

[1] Abhinavagupta holds Śama which is identical with Ātma-svabhāva as a Sthāyin for all time; this is what Śārṅgadeva meant when he said that Śama which is enduring, Sthira, is not a Vyabhicārin. The anonymous commentary on the *Vyaktiviveka* also points out how one kind of Śama appears in the form of a Vyabhicārin in Śṛṅgāra also.

स्थायिनामपि व्यभिचारित्वं भवति। यथा रतेर्देवादिविषयायाः, हासस्य शृङ्गारादौ, शोकस्य विप्रलम्भशृङ्गारादौ . . . . . **शमस्य कोपाभिहतस्य प्रसादोद्गमादौ ।** TSS ed., pp. 11-12.

Just as there are two different Nirveda-s, two different Tattvajñāna-s, there are two Śama-s. The Nirveda illustrated by the verse *vṛthā dugdho 'naḍvān*, etc. is only a Bhāva; it cannot be Tattvajñānaja-Nirveda which alone is held by some as Sthāyin. See *Abhi. Bhā.*, pp. 335-6. Similar is the case of Vyabhicāri-Śama and Sthāyi-Śama.

Where Śānta is oriented to Bhakti, the Lord is taken as Ālambana, as Hemādri says (the *Kaivalyadīpikā* on the *Bhāgavatamuktāphala*, p. 269).

Abhinavagupta advanced the above-given arguments for Śānta and its Sthāyin without resorting to the text of Bharata on Śānta found in some recensions. In this text, Śama is given as the Sthāyin of Śānta.

अथ शान्तो नाम शमस्थायिभावात्मकः, etc.

Abhinavagupta says that Śama is only another name for Ātma-svabhāva. When one speaks of Śama or Nirveda both of which are *cittavṛtti-s*, one has to qualify them as a special and superior kind to make them the Sthāyin of Śānta. This qualification is unnecessary when Ātman itself is accepted as the Sthāyin. Rati, etc. which contaminate the Ātman represent the disturbed or *vyutthita* state of the *citta*. The pure nature of the Spirit is like the white thread on which are hung coloured stones at intervals. By constant meditation and effort, the pure light within is seen. It is a state of bliss in two ways, as *rasāsvāda* and as the *āsvāda* of the real Ātmasvarūpa which is *ānanda*.[1]

The text on Śānta found in some recensions describes Śānta as the *prakṛti*, and Rati and other Bhāva-s as its *vikāra-s*. The latter rise and fall, appear and disappear on the Ātman. They emerge from it and merge in it.

न यत्र दुःखं न सुखं न द्वेषो नापि मत्सरः ।
समः सर्वेषु भूतेषु स शान्तः प्रथितो रसः ॥

[1] Cf. Nāṇḍilla Gopa on *Prabodhacandrodaya*, NSP ed., p. 5: अस्मिन्नाटके तु मुखप्रतिमुखसंधिषु रामायणादिष्विव . . . रसास्वादसमुद्भूतो विगलितवेद्यान्तर आनन्द उदेति । निर्वहणसंधौ तु विगलितवेद्यान्तरः साक्षाद् ब्रह्मानन्द एव ।

भावा विकारा रत्याद्याः शान्तस्तु प्रकृतिर्मतः ।
विकारः प्रकृतेर्जातः पुनस्तत्रैव लीयते ।।
स्वं स्वं निमित्तमासाद्य शान्ताद्भावः प्रवर्तते ।
पुनर्निमित्तापाये च शान्त एवोपलीयते ।। *NŚ*, VI. 106-8.

Therefore it is that Bharata, says Abhinavagupta, dealt with Śānta at the head of all Rasa-s. Further the relish of *all* Rasa-s is *alaukika*, shorn of all mundane associations, and hence *śānta-prāya*. The bliss realized is akin to *brahmāsvāda* which is *ātmāsvāda*. Jagannātha pursued this line and said that Rasa is the manifestation of the light of Ātman itself when the obscuring element falls away. Poetry and drama remove the bars and Ātman manifests itself:

वस्तुतस्तु वक्ष्यमाणश्रुतिस्वारस्येन भग्नावरणा चिदेव रसः ।
RG, p. 23.

Ananta Bhaṭṭa on the *Rasamañjarī*, Ben. Skt. Ser. ed., p. 234:

आनन्दरूपतया प्रकाशमानं रत्यवच्छिन्नं चैतन्यं शृङ्गारः । आवरणं चाज्ञानमेव ।

The *Rasavilāsa* of Bhūdeva Śukla, Poona, 1952, I. 1:

चारुकाव्यसमुत्पन्नमनोवृत्त्या विनाशिते ।
अज्ञानांशे स्फुरन्नव्यादात्मा नवरसात्मकः ।।

V

The Text of the Abhinavabhāratī on the Śānta Rasa

In this section, I am presenting the text of the *Abhi. Bhā.* on the Śānta Rasa. It would have been unnecessary to give this text here, if the text available in the GOS edition had not been so error-ridden. The text presented here is as corrected with the help of my Professor, Mahāmahopādhyāya S. Kuppuswami Sastriar. I give in the footnotes the incorrect readings found in the MS. in the Madras Government Oriental MSS. Library with the letter 'M', and those in the GOS edition with the letter 'G'.[1] There are still a few passages of which completely satisfactory reconstruction has not been possible. Pandit H. Sesha Aiyangar, formerly of the Kannada Department of the University of Madras, placed at my disposal the readings in two MSS. of the *Abhi. Bhā.* from Māngāv Koil, which belonged to the former H. H. the Jīyar of Melkote. Some of the readings in these two Māngāv MSS. supported our reconstructions while many agreed with those found in the GOS edition. Three of the Māngāv readings were definitely helpful. The Māngāv readings are given in the footnotes, with the letter 'A'.

[1] *Nāṭyaśāstra*, GOS, vol. I, ed. 1, pp. 333-42. In the second revised edition of 1956, some of the reconstructions offered by me here have been adopted, but unfortunately, in some places, the second edition construes the passages wrongly.

It is well known that Hemacandra, who reproduces whole sections from Abhinavagupta, helps us a good deal in the task of reconstructing the text of the *Abhi. Bhā.* The Śānta Rasa section in the *Abhi. Bhā* is to be found, with the omission of some parts, on p. 68 (text and comm.), pp. 80-7 (comm.) and p. 96. (comm.) of Hemacandra's *Kāvyānuśāsana* in the NS Press edition. As pointed out in the footnotes, Hemacandra supports the two Māngāv readings selected by me, towards the close of the section.

अभिनवभारत्यां

शान्तरसप्रकरणम्

ये पुनर्नव रसा इति पठन्ति, तन्मते शान्तस्वरूपमभिधीयते । तत्र केचिदाहुः—शान्तः **शमस्थायि**भावात्मकः तपस्यायोगिसंपर्कादिभिः **विभावै**रुत्पद्यते । तस्य कामक्रोधाद्यभावरूपै**रनुभावै**रभिनयः । **व्यभिचारी** धृतिमतिप्रभृतिरिति ॥

एतदपरे न सहन्ते, शमशान्तयोः पर्यायित्वाद्, एकान्नपञ्चाशद्भावा इति संख्यात्यागात् । किंच विभावा ऋतुमाल्यादयः तत्समनन्तरभाविनि शृङ्गारादावनुसंधीयन्त इति युक्तम् । तपोऽध्ययनादयस्तु न शान्तस्य [1]समनन्तरहेतवः । तत्त्वज्ञानस्य [2]अनन्तरहेतव इति चेत् [3]पूर्वोदिततत्त्व-ज्ञानेऽपि तर्हि प्रयोज्यतेति तपोऽध्ययनादीनां विभावता [4]त्यक्ता स्यात् ।

[1] M. and G. शमनस्य ये हेतवः
[2] M. अनन्तहेतवः
[3] M. पूर्वरोदिततत्त्वज्ञानेऽपि
[4] G. युक्ता

[1]कामाद्यभावोऽपि नानुभावः, शान्ताद्विपक्षादव्यावृत्तेः, अगमकत्वात्, प्रयोगासमवायित्वाच्च; न हि चेष्टाव्युपरमः प्रयोगयोग्यः। सुप्तमोहादयोऽपि हि निःश्वासोच्छ्वासपतनभूशयनादिभिः[2] चेष्टाभिरेवानुभाव्यन्ते[3]। धृतिप्रभृतिरपि प्राप्तविषयोपरागः[4] कथं शान्ते स्यात्? न चाकिंचित्करत्वमात्रेण तत्त्वज्ञानोपाये व्युत्पाद्यन्ते[5] विनेयाः[6]। [7]नैते परदुःखदुःखितमनसो दृश्यन्ते[8] सम्यग्दर्शन[A]समावस्थां प्राप्ताः, अपि तु संसारे। तन्न शान्तो रस इति ॥

अत्रोच्यते—यथा[9] इह तावद् धर्मादित्रितयम्, एवं[10] मोक्षोऽपि पुरुषार्थः शास्त्रेषु स्मृतीतिहासादिषु च प्राधान्येनोपायतो व्युत्पाद्यत इति सुप्रसिद्धम्। यथा च कामादिषु समुचिताश्चित्तवृत्तयो रत्यादिशब्दवाच्याः कविनटव्यापारेण आस्वादयोग्यताप्रापणद्वारेण तथाविधहृदयसंवादवतः सामाजिकान् प्रति रसत्वं श्रृङ्गारादितया नीयन्ते, तथा मोक्षाभिधानपरमपुरुषार्थोचिता चित्तवृत्तिः किमिति रसत्वं[11] नानीयत इति वक्तव्यम्। या चासौ तथाभूता चित्तवृत्तिः सैवात्र **स्थायिभावः**। एतत्तु चिन्त्यम्—किंनामासौ? **तत्त्वज्ञानोत्थितो निर्वेद** इति केचित्। तथा हि—दारिद्र्यादिप्रभवो यो निर्वेदः ततोऽन्य एव, हेतोस्तत्त्वज्ञानस्य वैलक्षण्यात्। स्थायिसंचारिमध्ये चैतदर्थमेवायं पठितः[12], अन्यथा माङ्गलिको मुनिः तथा न पठेत्। जुगुप्सां च व्यभिचारित्वेन श्रृङ्गारे निषेधन्[13] मुनिर्भावानां सर्वेषा-

[1] M. कामाद्यनुभावः
[2] M. भूषणादिभिः
[3] M. अनुभाव्यते
[4] M. and G. प्राप्तविषयोपभोगः
[5] G. तत्त्वज्ञानोपायः व्युत्पाद्यते
[6] G. विनेये
[7] G. चैते
[8] G. मानसो दृश्यते
[9] **यथा** omitted in M.
[10] M. एव
[11] M. रसत्वात्
[12] M. परितः
[13] M. निषेधम्
[A] शमावस्थां in both the Māngāv MSS.

मेव स्थायित्वसंचारित्वचित्तजत्व[1]-अनुभावत्वानि[2] योग्यतोपनिपतितानि शब्दार्थबलाकृष्टानि [3]अनुजानाति। तत्त्वज्ञानजश्च निर्वेदः स्थाय्यन्तरोपमर्दकः[4]। भाववैचित्र्यसहिष्णुभ्यो रत्यादिभ्यो यः परमः[5] स्थायिशीलः, स एव किल स्थाय्यन्तराणामुपमर्दकः ॥

इदमपि पर्यनुयुञ्जते—तत्त्वज्ञानजो निर्वेदोऽस्य[6] स्थायीति वदता तत्त्वज्ञानमेवात्र विभावत्वेन उक्तं स्यात्। वैराग्यसबीजादिषु[7] कथं विभावत्वम्? तदुपायादिति चेत् कारणकारणेऽयं विभावताव्यवहारः, स चातिप्रसङ्गावहः। किंच निर्वेदो नाम सर्वत्रानुपादेयताप्रत्ययो वैराग्यलक्षणः, स च तत्त्वज्ञानस्य प्रत्युतोपयोगी। विरक्तो हि तथा प्रयतते, यथास्य तत्त्वज्ञानमुत्पद्यते; तत्त्वज्ञानाद्धि मोक्षः, न तु तत्त्वं ज्ञात्वा निर्विद्यते, निर्वेदाच्च मोक्ष इति। 'वैराग्यात् प्रकृतिलयः' (सांख्यकारिका, ४५) इति हि तत्रभवन्तः। ननु तत्त्वज्ञानिनः सर्वत्र दृढतरं वैराग्यं दृष्टम्। तत्रभवद्भिरप्युक्तम्—'तत्परं पुरुषख्यातेर्गुणवैतृष्ण्यम्' (योगसूत्रम्, १. १६) इति। भवत्येवम्; 'तादृशं तु वैराग्यं ज्ञानस्यैव परा काष्ठा' इति भुजङ्गविभुनैव*

[1] M. reads चिन्तताताापत्व and G. चिन्तनाद् तावत्व. Both mean little. We must have a word here to mean सात्त्विकत्व. All writers from Bharata explain Sattva as Manas and therefore चित्तजत्व is suggested as meaning सात्त्विकत्व. Unfortunately, Hemacandra's epitome of this passage (p. 68, comm.) does not have this word.

[2] M. and G. अनुभावस्थत्वात् नियोग्यतोपनिपतिता निःशब्दबलाकृष्टा

[3] G. वा नानुजाति; M. ननु जानाति

[4] M. उपमर्दकभाव, etc.

[5] M. and G. परमस्थायिशीलः

[6] M. and G. व्यवस्थायीति

[7] G. and Hemacandra: वैराग्यबीजादिषु

* Not by Patañjali, but by Vyāsa in his *Bhāṣya* on the *Yogasūtra* (Ānandāśrama ed., p. 20).

भगवताभ्यधायि। ततश्च तत्त्वज्ञानमेवेदं तत्त्वज्ञानमालया परिपोष्यमाणमिति न निर्वेदः स्थायी; **किंतु तत्त्वज्ञानमेव स्थायी भवेत्।** यत्तु व्यभिचारिव्याख्यानावसरे वक्ष्यते तच्चिरकालविभ्रमविप्रलब्धस्योपादेयत्वनिवृत्तये यत्सम्यग्ज्ञानम्, यथा—

वृथा दुग्धोऽनड्वान् स्तनभरनता गौरिति परं
परिष्वक्तः षण्डो युवतिरिति लावण्यरहितः।
कृता वैदूर्याशा विकचकिरणे काचशकले
मया मूढेन त्वां कृपणमगुणज्ञं प्रणमता॥

इति तन्निर्वेदस्य खेदरूपस्य [A]विभावत्वेन; एतच्च तत्रैव वक्ष्यामः॥

ननु मिथ्याज्ञानमूलो विषयगन्धः तत्त्वज्ञानात् प्रशाम्यतीति दुःखजन्मसूत्रेण अक्षपादपादैः भगवद्भिः मिथ्याज्ञानापचयकारणं[1] तत्त्वज्ञानं वैराग्यस्य दोषापायलक्षणस्य कारणमुक्तम्। ननु ततःकिम्? ननु वैराग्यं निर्वेदः? क एवमाह? निर्वेदो हि शोकप्रवाहप्रसररूपश्चित्तवृत्तिविशेषः। वैराग्यं तु रागादीनां प्रध्वंसः। भवतु वा वैराग्यमेव निर्वेदः। तथापि तस्य स्वकारणवशाद् मध्यभाविनोऽपि न मोक्षे साध्ये सूत्रस्थानीयता [2]प्रत्यपादि आचार्येण। किंच तत्त्वज्ञानोत्थितो निर्वेद इति शमस्यैवेदं निर्वेदनाम कृतं स्यात्। शमशान्तयोः पर्यायत्वं तु हासहास्याभ्यां व्याख्यातम्; [3]सिद्धसाध्यतया, [4]लौकिकालौकिकत्वेन, साधारणासाधारणतया च वैलक्षण्यं शमशान्तयोरपि सुलभमेव। तस्मान्न निर्वेदः स्थायीति॥

[1] M. and G. कारणतत्वज्ञान
[2] M. and G. त्यपादाचारिव
[3] M. and G. सिद्धं साध्यते
[4] M. and G. यदलौकिकत्वेन

[A] This is read as भावत्वेन in one of the two Māngāv MSS. Both M. and G. have विभावत्वेन. Hemacandra also reads only विभावत्वेन (p. 81, comm.).

अन्ये मन्यन्ते रत्यादय एवाष्टौ चित्तवृत्तिविशेषा उक्ताः । तत एव कथितविभावविविक्तश्रुताद्यलौकिकविभावविशेषसंश्रयाः विचित्रा एव तावत् । ततश्च तन्मध्यादेव अन्यतमोऽत्र स्थायी । तत्र अनाहृता[1]नन्दमय-स्वात्मविषया रतिरेव मोक्षसाधनमिति, सैव [2]शान्ते स्थायिनीति । यथोक्तम्——

यश्चात्मरतिरेव स्याद् आत्मतृप्तश्च मानवः ।
आत्मन्येव च संतुष्टः तस्य कार्यं न विद्यते ।। (गीता, ३. १७)

इति । एवं समस्तविषयं **वैकृतं पश्यतः**, विश्वं च **शोच्यं** विलोकयतः, सांसारिकं च वृत्तान्तम् **अपकारित्वेन** पश्यतः, सातिशयमसंमोहप्रधानं **वीर्यम्**[3] आश्रितवतः, सर्वस्माद् विषयसार्थाद् **बिभ्यतः**,[4] सर्वलोकस्पृहणीयादपि प्रमदादेः **जुगुप्समानस्य**, [5]अपूर्वस्वात्मातिशयलाभाद् **विस्मयमानस्य** मोक्षसिद्धिरिति [6]रतिहासादीनां विस्मयान्तानाम् अन्यतमस्य स्थायित्वं निरूपणीयम् । न चैतन्मुनेर्न संमतम् । यावदेव हि विशिष्टान् [7]भावान् परिगणयति [8]रत्यादिशब्देन चशब्देन च तत्प्रकारानेव अन्यान् संगृह्णीते, तावदेव तद्व्यतिरिक्तालौकिकहेतूपनतानां रत्यादीनामनुजानात्येव अपवर्गविषयत्वम् । एवंवादिनां तु परस्परमेव [9]विशारयताम् एकस्य स्थायित्वं विशीर्यत एव । तदुपायभेदात् तस्य तस्य स्थायित्वमित्यप्युच्यमानं प्रत्युक्तमेव[10] । स्थायिभेदेन प्रतिपुरुषं रसस्याप्यानन्त्यापत्तेः[11] ।

[1] M. and G. आनन
[2] M. and G. शास्त्रे
[3] M. and G. विनियम्
[4] M. and G. बाह्यतः
[5] M. and G. पूर्वस्वात्म
[6] रति is omitted in M. and G.
[7] M. and G. विभावान्
[8] M. and G. परिगणयत्यादिशब्देन च तत्प्रकारानेव
[9] M. and G. विचारयतां
[10] M. and G. प्रगुणमेव
[11] M. and G. आपत्तौ

मोक्षैकहेतुत्वाद् एको रस इति चेत्, [1]क्षयैकफलत्वे वीररौद्रयोरप्येकत्व स्यात् ।।

अन्ये तु पानकरसवदविभागं प्राप्ताः सर्वं एव रत्यादयोऽत्र स्थायिन इत्याहुः। चित्तवृत्तीनामयुगपद्भावाद्, अन्योन्यं च विरोधाद् एतदपि न मनोज्ञम् ।।

कस्तर्ह्यत्र स्थायी? उच्यते—इह तत्त्वज्ञानमेव तावन्मोक्षसाधनमिति तस्यैव मोक्षे स्थायिता युक्ता। तत्त्वज्ञानं च नामात्मज्ञानमेव। आत्मनश्च व्यतिरिक्तस्य विषयस्येव[2] ज्ञानम्; परो ह्येवमात्मा[3] अनात्मैव स्यात्। विपञ्चितं चैतदस्मद्गुरुभिः। अस्माभिश्चान्यत्र वितन्यत इति इह नातिनिर्बन्धः कृतः। तेन आत्मैव ज्ञानानन्दादिविशुद्धधर्मयोगी परिकल्पित-विषयोपभोगरहितोऽत्र स्थायी। न चास्य स्थायितया स्थायित्वं वचनीयम्। रत्यादयो हि तत्तत्कारणान्तरोदयप्रलयोत्पद्यमान[4]-निरुध्यमानवृत्तयः कंचित् कालम् [5]आपेक्षिकतया स्थायिरूपात्मभित्तिसंश्रयाः * [6]सन्तः स्थायिन इति उच्यन्ते। तत्त्वज्ञानं तु सकलभावान्तरभित्तिस्थानीयं* सर्वस्थायिभ्यः स्थायितमं सर्वा [A]रत्यादिकाः [A]चित्तवृत्तीः[7] व्यभिचारीभावयन्[8] निसर्गत एव सिद्धस्थायिभावमिति [9]तन्न वचनीयम्। अत एव पृथगस्य गणना न युक्ता। न हि खण्डमुण्डयोर्मध्ये तृतीयं गोत्वमिति गण्यते। तेन एकान्न-पञ्चाशद्भावा इत्यव्याहतमेव। अस्यापि कथं न[10] पृथग्गणनेति चेत्

[1] M. क्षमैक०; G. क्षामैक०

[2] M. व्यतिरिक्तस्योदयस्यैव ज्ञानम्; G. व्यतिरिक्त इन्द्रियस्यैव ज्ञानं

[3] M. and G. आत्मनात्मैव [4] M. विरुद्धमान [5] M. आक्षेप्यकतया

[6] M., G. and Hemacandra omit सन्तः

[7] M. वृत्ति [8] M. भावयन्ति सर्गतः

[9] M. and G. तन्त्रवचनेन [10] M. and G. omit न

A Māngāv स्थायिचित्तवृत्तीः. So also Hemacandra.

* Reproduced in *Kalpalatāviveka* (LD Series 17, Ahmedabad), p. 315

पृथग् [1]आस्वादायोगादिति ब्रूमहे। न हि रत्यादय इवेतरासंपृक्तेन[2] वपुषा तथाविधमात्मरूपं लौकिकप्रतीतिगोचरः[3]। स्वगतमपि अविकल्परूपं व्युत्थानावसरेऽनुसंधीयमानं चित्तवृत्त्यन्तरकलुषमेवावभाति ॥

भासतां वा लोके तथा। तथापि न संभवन्मात्रस्थायिनां गणनम्, रसेषूक्तेषु अनुपयोगात्; अपि तु व्यभिचारित्वेन[4] लक्षणीयत्वं विज्ञायते, नेतरथा[5]। तथा ह्येकान्नपञ्चाशद्भावैरिति एतत्प्रघट्टकोपपत्तिः। न चास्यात्मस्वभावस्य [6]व्यभिचारित्वम्; असंभवात्, अवैचित्र्यावहत्वाद्, अनौचित्याच्च। *शम आत्मस्वभावः; स शमशब्देन[7] मुनिना व्यपदिष्टः। यदि तु स एव शमशब्देन व्यपदिश्यते, निर्वेदशब्देन वा, तन्न कश्चिद्बाधः[8]। केवलं शमश्चित्तवृत्त्यन्तरं[9] निर्वेदोऽपि दारिद्र्यादिविभावान्तरोत्थितनिर्वेदतुल्यजातीयः स[10] भवति। तज्जातीय एव हेतुभेदेऽपि तद्व्यपदेश्यो रतिभयादिरिव[11]। तदिदमात्मस्वरूपमेव तत्त्वज्ञानं [12]शमः, तथा च यत्कालुष्योपरागविशेषा एवात्मनो रत्यादयः; तदनुगमेऽपि [13]शुद्धमस्य रूपम् अव्यवधानसमाधिबलाद् [14]अधिगम्य, व्युत्थानेऽपि [15]प्रशान्तता [16]भवति। यथोक्तम् 'प्रशान्तवाहितासंस्कारात्' (योगसूत्रम्, ३. २०) इति। तत्त्वज्ञानलक्षणस्य च स्थायिनः समस्तोऽयं लौकिकालौकिकचित्तवृत्तिकलापो

[1] M. and G. आस्वादयोगात् [2] M. असंवृत्तेन [3] G. गोचरम्
[4] M. व्यभिचारित्वात्; G. व्यभिचारिलक्षणीयत्वम्
[5] G. नेति [6] M. and G. व्यभिचारित्वसंभवात्
[7] M. and G. समात्मस्वभावस्य दमशब्देन [8] M. and G. भावः
[9] M. and G. चित्तवृत्त्यन्तम् [10] M. and G. न
[11] M. and G. भयादिभिरेव [12] M. and G. शमता च
[13] G. विशुद्धम् [14] M. and G. अधिशय्य
[15] M. and G. प्रशान्तिता [16] M. and G. भवन्ति

* Two lines here are more or less reproduced in the *Kalpalatāviveka*, p. 315.

व्यभिचारितामभ्येति। तदनुभावा एव च यमनियमाद्युपकृता[1] अनुभावाः [2]उपाङ्गाभिनयाद्यध्यायत्रये च ये स्वभावाभिनया वक्ष्यन्ते। अत एत एतद्विषया एव। अयमेव हि स्वभावः। विभावा अपि[3] परमेश्वरानुग्रह-प्रभृतयः, [4]प्रक्षयोन्मुखाश्च रत्यादयोऽत्रास्वाद्याः। केवलं यथा विप्रलम्भे औत्सुक्यम्, संभोगेऽपि वा 'प्रेमासमाप्तोत्सवम्' (तापसवत्सराजे १. १४) इति, यथा च रौद्रे औग्र्यम्, यथा च करुणवीरभयानकाद्भुतेषु निर्वेदधृति[5]-त्रासहर्षाः व्यभिचारिणोऽपि प्राधान्येन अवभासन्ते, तथा [6]शान्ते जुगुप्साद्याः सर्वथैव रागप्रतिपक्षत्वात्। तथा हि [7]महाव्रते [8]नृकपालादिधारणम्, [9]असु-(स्व?)भार्यादिसमुदायादिविस्तारसंक्षेपातिकर्मीकृतिर्हि(?) धर्मे जुगुप्सा-हेतुत्वेनैव निजाभ्यञ्जनं[10] च देवरात् पुत्रजन्मनि[11] उपदिष्टम्। स्वात्मनि च कृतकृत्यस्य परार्थघटनायामेवोद्यम इति उत्साहोऽस्य परोपकारविष-येच्छाप्रयत्नरूपो दयापरपर्यायोऽभ्यधिकोऽन्तरङ्गः। अत एव [12]एतद्व्य-भिचारिबलात् केचिद् दयावीरत्वेन व्यपदिशन्ति, अन्ये धर्मवीरत्वेन ॥

[1] G. अनुकृताः

[2] M. अनुभावाद् उपाङ्गाभिनयस्य . . . ध्यायत्रये; G. उपाङ्गाभिनयस्य (आङ्गिका) ध्यायत्रये

[3] M. and G. कथम् additional

[4] M. वृक्षयोश्च रत्यादयः

[5] M. निर्वृति

[6] M. and G. न जुगुप्सायां

[7] The *Mahāvrata* referred to is the Śaivite cult in which wearing human skulls and going about with a woman, not necessarily one's wife (*a-sva-bhāryā*), are part of the ordained *vrata*.

[8] M. and G. महाव्रतेन

[9] This bit both in M. and G. is very corrupt and suitable emendation is very difficult. Unfortunately, Hemacandra's epitome of this portion does not contain this passage (p. 81).

[10] M. निजाभ्यनम्; G. निजाभ्यर्हणम्

[11] M. and G. पुत्रजन्माद्युदिष्टम्

[12] G. तत्केचित्; M. Gap.

ननूत्साहोऽहंकारप्राणः शान्तस्त्वहंकारशैथिल्यात्मकः[1]। व्यभिचारित्वं हि विरुद्धस्यापि [2]न नोचितम्, रताविव निर्वेदादेः। 'शय्या शाद्वलम्' (नागानन्दम्, ४. २) इत्यादौ हि परोपकारकरणे ह्युत्साहस्यैव प्रकर्षो लक्ष्यते। न तु[3] उत्साहशून्या काचिदप्यवस्था[4]; इच्छाप्रयत्नव्यतिरेकेण पाषाणतापत्तेः। यत एव च[5] परिदृष्टपरावरत्वेन[6] स्वात्मोद्देशेन कर्तव्यान्तरं नावशिष्यते। अत एव शान्तहृदयानां परोपकाराय शरीरसर्वस्वादिदानं न शान्तविरोधि। 'आत्मानं गोपायेत्' (गौतमधर्मसूत्रम्, १. ६. ३५) इत्यादिना ह्यकृतकृत्यविषयं [7]शरीररक्षणमुपदिश्यते, संन्यासिनां [8]तद्रक्षादितात्पर्याभावात्। तथा हि—

'धर्मार्थकाममोक्षाणां प्राणाः संस्थितिहेतवः।
तान्निघ्नता किं न हतं रक्षता किं न रक्षितम्॥'

इति सुप्रसिद्धचतुर्वर्गसाधकत्वमेव देहरक्षाया निदानं दर्शितम्। कृतकृत्यस्य जलेऽग्नौ श्वभ्रे वा पतेदिति संन्यासित्वे श्रवणात्। तद्यथाकथंचित् त्याज्यं शरीरम्। यदि परार्थं त्यज्यते तत् किमिव न संपादितं भवति? जीमूतवाहनादीनां न [9]यतित्वमिति चेत्, किं तेन नः? तत्त्वज्ञानित्वं तावदवश्यमस्ति। अन्यथा देहात्ममानिनां देह एव सर्वस्वभूते धर्माद्यनुद्देशेन परार्थे त्यागस्य [10]असंभाव्यत्वात्। युद्धेऽपि हि न वीरस्य देहत्यागायोद्यमः[11], [12]परावजयोद्देशेनैव प्रवृत्तेः। भृगुपतनादावपि शुभतरदेहान्तरसंपिपाद-

[1] M. and G. शैथिल्याद द्वैविध्यात्मकः

[2] G. and Hemacandra: नानुचितम

[3] M. and Hemacandra: नु

[4] M. अव्यवस्थायी

[5] च is omitted in M. and G.

[6] M. परापरत्वेन; G. and Hemacandra: परंपरत्वेन

[7] M. शरीरभूतताम्; G. शरीरलक्षणम्

[8] M. तदृक्षादि

[9] M., G. and Hemacandra: नयतत्त्वम्

[10] M. and G. असंभवात्

[11] M. युद्धे विहीनशरीरस्य त्यागोद्यमः; G. युद्धेऽपि हि न शरीरस्य त्यागायोद्यमः

[12] M. पराजय°; G. परपराजयं

यिषैवाधिकं विजृम्भते। तत् स्वार्थानुद्देशेन परार्थसंपत्त्यै यद्यच्चेष्टित देहत्यागपर्यन्तमुपदेशदानादि तत्तदलब्धात्मतत्त्वज्ञानानामसंभाव्यमेवेति । तेऽपि तत्त्वज्ञानिनः। [1]ज्ञानिनां सर्वाश्रमेषु मुक्तिरिति स्मृतिषु श्रुतिषु च । यथोक्तम्—

'देवार्चनरतस्तत्त्वज्ञाननिष्ठोऽतिथिप्रियः।
श्राद्धं[2] कृत्वा ददद् द्रव्यं गृहस्थोऽपि हि मुच्यते ।।'

इति। केवलं [3]परार्थाभिसंधिजाद् धर्मात् परोपकारात्मकफलत्वेनैव अभिसंहितात् पुनरपि देहस्य तदुचितस्यैव प्रादुर्भावो बोधिसत्त्वादीनां तत्त्वज्ञानिनामपि ।।

दृष्टः अङ्गेष्वपि[4] विश्रान्तिलाभः, स्वभावौचित्यात्, यथा रामस्य वीराङ्गे[5] पितुराज्ञां पालयतः। एवं शृङ्गाराद्यङ्गेष्वपि मन्तव्यम्। [6]अत एव शान्तस्य स्थायित्वेऽपि अप्राधान्यम्। जीमूतवाहने त्रिवर्गसंपत्तेरेव परोपकृतिप्रधानायाः फलत्वात्। अनेनैवाशयेन नाटकलक्षणे वक्ष्यते— 'ऋद्धि[7]विलासादिभिर्गुणैः' (ना. शा. १७.११) इति। अनेन हि ऋद्धि-[8]विलासप्रधानमर्थकामोत्तरं सर्वं चरितं सकललोकहृदयसंवादसुन्दरप्रयोजनं नाटके निवेशयितव्यमित्युक्तम्। एतच्च तत्रैव वर्णयिष्यामः। अनेनैव चाशयेन न शान्ते कश्चन मुनिना जात्यंशको विनियोक्ष्यते (ना. शा. २८. १-४)। तेन जात्यंशविनियोगाभावात् तदसत्त्वमिति प्रत्युक्तम् ।।

अन्ये तु जीमूतवाहनः[9] 'कस्ते पुत्र त्राता भविष्यति' (नागानन्दम्, ४. १०/११) इति शरणार्थिनीं वृद्धामेव त्रातवान्। शक्तिश्चास्य न

[1] G. तत्त्वज्ञानिनाम्
[2] M. श्रद्धी चरेदविद्यावित्
[3] M. परार्थो हि संधिजात्
[4] दृष्टः अङ्गेष्वपि is not found in M.
[5] M. and G. वीराङ्गम्
[6] M. एत एव
[7] M. विशालादिभिः
[8] M. विशाल
[9] M. जीमूतवाहन कस्ते; Ptd. texts read slightly differently.

काचित्। परहिंसा च न काचिदित्येवमाहुः। तच्चानुमतमेव; न हि बोधिसत्त्वानां पुनः [1]अभ्युत्थानात्मकजीवितमभिसंधानानुप्रविष्टं शक्तिश्चेदिति[2]। न च काकतालीयवृत्त्या शास्त्रमुपदिशति। तत् सिद्धं दयालक्षणो ह्युत्साहोऽत्र प्रधानम्॥

अन्ये तु व्यभिचारिणो यथायोगं भवन्तीति। यथोक्तम् 'तच्छिद्रेषु प्रत्ययान्तराणि संस्कारेभ्यः' (योगसूत्रम्, ४. २७) इति। अत एव निश्चेष्टत्वादनुभावाभाव इति प्रत्युक्तम्। यदा तु पर्यन्तभूमिकालाभे[3]ऽनुभावाभावः, तदास्य अप्रयोज्यत्वम्, रतिशोकादावपि पर्यन्तदशायाम् अप्रयोगस्य युक्तत्वात्॥

हृदयसंवादोऽपि तथाविधतत्त्वज्ञानबीजसंस्कारभावितानां भवत्येव; यद्वक्ष्यति 'मोक्षे चापि विरागिणः' (ना. शा. २७. ५६) इति। सर्वस्य [4]न सर्वत्र हृदयसंवादः, भयानके वीरप्रकृतेरभावात्। ननु तादृशि प्रयोगे वीरस्य क आस्वादः। उच्यते—यत्रायं[5] निबध्यते, तत्रावश्यं पुरुषार्थोपयोगिनि श्रृङ्गारवीराद्यन्यतममस्त्येव। तन्निष्ठस्तेषामास्वादः। यत्रापि प्रहसनादौ हास्यादेः प्रधानता तत्राप्य[6]नुनिष्पादिरसान्तरनिष्ठ एवास्वादः[7]। [8]भिन्नभिन्नाधिकार्यास्वादोद्देश एव रूपकभेदचिन्तने निमित्तमिति केचित्॥

[1] M. and G. पुनरप्युत्थान०

[2] The argument and explanation are not clear. Śakti and Parahiṃsā evidently refer to Śakti and Pratāpa mentioned among the Vibhāva-s of Vīra, in which some would include the Rasa of the *Nāgānanda*.

[3] M. ला हेतुभावाभावः; G. लाभे तु भावाभावः

[4] M. इत्यत्र; G. त्वित्यत्र

[5] M. यत्रेयं; G. यत्रेयं (दं)

[6] G. अनुनिष्पादित०

[7] M. and G. आस्वाद०

[8] M. and G. भिन्नभिन्नादिकार्यं . . . धिकादेऽप्युद्देशे दैवरूपकभेदचिन्तनं निमित्तमिति केचित्।

तस्मादस्ति शान्तो रसः । तथा च चिरंतनपुस्तकेषु ‘ स्थायिभावान् रसत्वमुपनेष्यामः ’ इत्यनन्तरं शान्तो नाम शमस्थायिभावात्मक इत्यादि-शान्तलक्षणं पठ्यते । तत्र सर्वरसानां शान्तप्राय एवास्वादः,[1] विषयेभ्यो विपरिवृत्त्या । तन्मुख्यतालाभः[2] केवलं वासनान्तरोपहित इति । अत्र सर्वप्रकृतित्वाभिधानाय पूर्वमभिधानम् । लोके च पृथक् पृथक् सामान्यस्य न गणनमिति स्थाय्यस्य पृथङ्[3]नोक्तः । सामान्यमपि तु विवेचकेन पृथगेव गणनीयमिति विवेचकाभिमतसामाजिकास्वादलक्षणप्रतीतिविषयतया स पृथग्भूत एव । इतिहासपुराणाभिधानकोशादौ च नव रसाः श्रूयन्ते, श्रीमत्सिद्धान्तशास्त्रेष्वपि । तथा चोक्तम्—

‘ अष्टानामिह देवानां शृङ्गारादीन् प्रदर्शयेत् ।
मध्ये च देवदेवस्य शान्तं रूपं प्रदर्शयेत् ।। ’*

तस्य च वैराग्यसंसारभीरुतादयो विभावाः । स हि तैरुपनिबद्धैर्विज्ञायते । मोक्षशास्त्रचिन्तादयोऽनुभावाः । निर्वेदमतिस्मृतिधृत्यादयो व्यभिचारिणः । अत एव ईश्वरप्रणिधानविषये भक्तिश्रद्धे स्मृतिमतिधृ[4]त्युत्साहानुप्रविष्टेऽन्यथैवाङ्गमिति न तयोः पृथग्रसत्वेन गणनम् । अत्र संग्रहकारिका—

मोक्षाध्यात्मनिमित्तस्तत्त्वज्ञानार्थहेतुसंयुक्तः ।
निःश्रेयसधर्मयुतः शान्तरसो नाम विज्ञेयः ।।

विभावस्थाय्यनुभावयोगः क्रमाद् विशेषणत्रयेण दर्शितः ।

[1] M. and G. There is a न here.
[2] M. and G. लाभात्
[3] M. युक्त०
[4] M. उत्साहान्यनुप्रविष्टेभ्यः; G. उत्साहाद्यनुप्रविष्टेभ्यः
* Cf. *Ātmapūjā*, Śākta, MD. 5560; in the ninth Āvaraṇa, in the *Sarvānandamayabaindavacakra*, Devī is to be contemplated upon as embodying the Śānta Rasa: शान्तरसात्मिकां ध्यायेत् ।

स्वं स्वं निमित्तमादाय शान्तादुत्पद्यते रसः ।
पुनर्निमित्तापाये तु शान्त एव प्रलीयते ।।

इत्यादिना रसान्तरप्रकृतित्वमुपसंहृतम् ।।

यत्तु डिमे हास्यशृङ्गारपरिहारेण षड्रसत्वं च वक्ष्यते, तत्रायं भावः । 'दीप्तरसकाव्ययोनिः' (ना. शा. २८. ८३) इति भाविना लक्षणेन रौद्रप्रधाने तावड्डिमे तद्विरुद्धस्य शान्तस्य संभावनैव न, किं निषेधेन। शान्तासंभवे तु दीप्तरसकाव्ययोनिरित्येतेन किं व्यवच्छेद्यम्? शृङ्गार-हास्यवर्जं षड्रसयुक्त इति ह्युक्ते तत्र प्रसङ्गः[1] । ननु करुणबीभत्सभयानक-प्राधान्यमनेन पादेन व्यवच्छेद्यते? नैतत्, सात्त्वत्यारभटीवृत्तिसंपन्न[2] इत्यनेनैव तन्निरासात् । शान्ते तु सात्त्वत्येव वृत्तिरिति न[3] तद्व्यवच्छेद-कमेवैतत् । तेन डिमलक्षणं प्रत्युत शान्तरसस्य सद्भावे लिङ्गम् । शृङ्गारस्तु प्रसभसेव्यमानः संभाव्य एव। तदङ्गं च हास्य इति तयोरेव प्रतिषेधः कृतः, प्राप्तत्वात् ।।

सर्वसाम्याच्च विशेषतो वर्णदेवताभिधानमनुचितमप्यस्य तत्कल्पित-मिति ज्ञेयम् । [4]उत्पत्तिस्तु शान्तस्यापि दर्शितैव । [5]सत्त्वभावो हि हास्यस्सः[6](?) । विभावत्वेन चास्य वीरबीभत्सौ(?) । अत एवास्य रसस्य यमनियमेश्वरप्रणिधानाद्युपदेशः[7] अभिनयोपयोगितया[8] महाफलत्वं सर्वप्राधान्यमितिवृत्तव्यापकत्वं चोपपन्नमिति अलमतिप्रसङ्गेन ।।

[1] शान्ते प्रसङ्ग इत्यर्थः । Cf. *Abhi. Bhā.*, ch. XVIII. 84-5, on Bharata's definition of Ḍima: शृङ्गारहास्यवर्जं षड्रसत्वे पर्यायेण शान्तस्य प्रयोगः स्यादित्याह—दीप्तरसेति । GOS, II, p. 443. See also Hemacandra, p. 322, comm.

[2] M. and G. संपन्नेनैव

[3] M. and G. omit न

[4] M. and G. उपपत्तिः

[5] G. सत्त्वाभावः

[6] M. and G. सहविभावित्वेन; these two bits are corrupt; from 'अत एव' which begin the further sentence, it appears that Abhinavagupta is showing here the possibility of action, which some deny.

[7] G. उपदेशे

[8] G. ०देशेऽनुपयोगितया

*तत्त्वास्वादोऽस्य कीदृशः? उच्यते—उपरागदायिभिः उत्साहरत्यादिभिरुपरक्तं यदात्मस्वरूपं तदेव विरलोम्भितरत्नान्तरालनिर्भासमानसिततरसूत्रवद्[1] यदाहिततत्स्वरूपं सकलेषु रत्यादिषु उपरञ्जकेषु तथाभावेनापि सकृद्विभातोऽयमात्मेति न्यायेन भासमानं [2]पराङ्मुखतात्मक[3]-सकलदुःखजालहीनं परमानन्दलाभसंविदेकत्वेन काव्यप्रयोगप्रबन्धाभ्यां साधारणतया निर्भासमानम् अन्तर्मुखावस्थाभेदेन लोकोत्तरानन्दानयनं तथाविधहृदयं विधत्त इति ।।

[4]एते नवैव रसाः, पुमर्थोपयोगित्वेन रञ्जनाधिक्येन वा इयतामेव उपदेश्यत्वात् । तेन रसान्तरसंभवेऽपि [5]पार्षदप्रसिद्धया संख्यानियम इति यदन्यैरुक्तं तत्प्रत्युक्तम् । भावाध्याये चैतद्वक्ष्यते । आर्द्रतास्थायिकः स्नेहो रस इति त्वसत् । स्नेहो ह्यभिषङ्गः । स च सर्वो रत्युत्साहादावेव पर्यवस्यति । तथा हि बालस्य मातापित्रादौ स्नेहः[6] भये[7] विश्रान्तः, यूनो[8] मित्रजने रतौ, लक्ष्मणादेः[9] भ्रातरि स्नेहः धर्मवीर[10] एव । एवं वृद्धस्य पुत्रादावपि द्रष्टव्यम् । एषैव [11]गर्धस्थायिकस्य लौल्यरसस्य प्रत्त्याख्याने सरणिर्मन्तव्या, हासे वा रतौ वा अन्यत्र पर्यवसानात् । एवं भक्तावपि वाच्यमिति ।।

* May be तत्त्व आस्वादोऽस्य

1 M. सूत्रं यदाह तत्स्वरूपम्; G. सूत्रवदाभातस्वरूपम्. This was borrowed by *Kalpalatā* and its *Viveka*. See *KLV*, p. 315, ll 19-20

2 M. परोन्मुखता०

3 आत्म०

4 M. and G. एवं ते

5 M. पार्षतः; G. पार्षत [:]

6 M. and G. स्नेहोदये विश्रान्तः

7 Both the Māngāv MSS. and Hemacandra read भये which is better than स्नेहोदये or स्नेहो दया (विश्रान्तः).

8 Both the Māngāv MSS. and Hemacandra read यूनो मित्र०

9 Both the Māngāv MSS. and Hemacandra read लक्ष्मणादेः which is better than the M. and G. reading लक्ष्मणादौ.

10 M. धर्मविरसः; G. धर्मविरमः

11 M. and G. गन्धस्थायिकस्य

VI

PREYAS, VĀTSALYA, PRĪTI, SNEHA, BHAKTI AND ŚRADDHĀ RASA-S

THE advent of Śānta Rasa seems to have set the writers thinking on the sanctity or otherwise of the number eight or nine pertaining to the Rasa-s.[1] Close on the footsteps of Śānta, an aspect of Love called Preyas or Vātsalya, covering cases of non-sexual love like that between parents and children, elders and youngsters, became a Rasa. The first work we now know mentioning Preyas as the tenth Rasa is the *Kāvyālaṃkāra* of Rudraṭa (XII. 3). Preyas is found in Udbhaṭa as an Alaṃkāra by the side of Rasavat, both of which belong to a separate class of emotion-figures. Udbhaṭa considers Preyas as the poetry of Bhāva, Bhāva-kāvya, and distinguishes it from the poetry of Rasa called Rasavat. In Bhāmaha and Daṇḍin, Preyas was an expression conveying sweet compliment born of devotion or love, *preyaḥ priyatarākhyānam*. In this sense, Preyas as Cāṭu lives in later literature also. But Udbhaṭa's view is peculiar. As Pratīhārendurāja observes, any Bhāva is Preyas for Udbhaṭa.

[1] Sivaprasada Bhattacharya, in his Sanskrit gloss (in his ed.) on the *Alaṃkārakaustubha* of Kavikarṇapūra Gosvāmin in the Varendra Research Society Series, says that some Ālaṃkārika-s, following the Pāka-śāstra and the Vaidya-śāstra, hold Rasa-s to be six in number.

षड् रसा इति रसज्ञा भिषजः, तदनुसारिणः केचिदलंकारमार्गगा अपि ।

The basis of this statement is not given; there were no Ālaṃkārika-s who held Rasa-s to be six.

एवं भावकाव्यस्य प्रेयस्वदिति लक्षणया व्यपदेशः ।

This view found no follower, since Udbhaṭa's view of Bhāva-kāvya and Rasa-kāvya and his view of Bhāva or Rasa being indicated by their own names met with criticism. The older Preyas of Bhāmaha and Daṇḍin as speech expressive of non-sexual love developed into a new Rasa. Daṇḍin says that this Preyas is very closely related to Śṛṅgāra but is distinct, since Prīti is the basis of the former whereas Rati is the Sthāyin of Śṛṅgāra.

प्राक् प्रीतिर्दर्शिता सेयं रतिः शृङ्गारतां गता । *KĀ*, II. 289.

Friendship and Affection of parents—Sneha and Vātsalya—figure in some of the noblest poetry and there was felt a necessity to recognize a Rasa for such situations. Rudraṭa who introduces Preyas at first mentions Sneha as its Sthāyin, *snehaprakṛtiḥ preyān*. That Rudraṭa thought mainly of Friendship is shown not only by the Sthāyin but also by the following explanation:

अन्योन्यं प्रति सुहृदोर्व्यवहारोऽयं मतस्तत्र । XVI. 18.

We now get three categories of non-sexual attachment or affection: (i) the Preyas of Rudraṭa with Sneha as its Sthāyin which comes to friendship; (ii) Vātsalya or the affection of parents and elders for children and youngsters;[1] and (iii)

[1] Viśvanātha calls this Vatsala, describes it as paternal affection and gives it as a Rasa in his *Sāhityadarpaṇa* after giving the eight old Rasa-s and Śānta, the ninth.

अथ मुनीन्द्रसंमतो वत्सलः—

स्फुटं चमत्कारितया **वत्सलं** च रसं विदुः ।
स्थायी **वत्सलता** स्नेहः पुत्राद्यालम्बनं मतम् ॥

Prīti, other kinds of attachment like that between a leader and a follower, a king and his officer or court-poet. To these is to be added the fourth, Bhakti,[1] reverence to elders and devotion to God.

All these aspects, to begin with, were called only Preyas which was then understood as all types of non-sexual love.

प्रीतिरप्येवमेव स्यान्न त्वस्यां सांप्रयोगिकी। Bhoja, *SKĀ*, V.

Daṇḍin's Preyas, as his two illustrations show, refer only to the fourth aspect called Bhakti. He actually calls it by the name Bhakti and uses as its synonym, Prīti. Commenting on Vidura's words spoken on Kṛṣṇa's arrival at his house, Daṇḍin says:

उद्दीपनानि तच्चेष्टा विद्याशौर्योदयादयः।
आलिङ्गनाङ्गसंस्पर्शशिरश्चुम्बनमीक्षणम् ॥
पुलकानन्दबाष्पाद्या अनुभावाः प्रकीर्तिताः।
संचारिणोऽनिष्टशङ्काहर्षगर्वादयो मताः।
पद्मगर्भच्छविवर्णो दैवतं लोकमातरः ॥

The illustration given is Raghu's childhood and Dilīpa's Vātsalya (*Raghuvaṃśa*, III). Haripāladeva (*Saṃgītasudhākara*, MT. 3082, pp. 16, 17) accepts Vātsalya as a Rasa and gives Prīti as its Sthāyin. The *Mandāramaranda-campū* curiously enough considers Karuṇā or Kāruṇya (compassion) as the Sthāyin of Vātsalya: अन्ये तु **करुणास्थायि** वात्सल्यं दशमोऽपि च। KM ed., p. 100.

Kavikarṇapūra who illustrates Vātsalya with Yaśodā's love for the child Kṛṣṇa, gives Mamakāra as its Sthāyin:

अत्र ममकारः स्थायी। *Alaṃkārakaustubha*, p. 148.

[1] Kavikarṇapūra classifies Love into sexual love—Sāmprayogikī Prīti, Maitrī, Sauhārda and Bhāva. The last is the Sthāyin of Bhakti. तत्र रतिर्यथा—

रतिश्चेतोरञ्जकता सुखभोगानुकूल्यकृत्।
सा प्रीति-मैत्री-सौहार्द-भावसंज्ञाश्च गच्छति ॥

Alaṃkārakaustubha, p. 124.

इत्याह युक्तं विदुरो नान्यतस्तादृशी धृतिः ।
भक्तिमात्रसमाराध्यः सुप्रीतश्च ततो हरिः ।। *KĀ*, II. 277.

The other instance is the manifestation of a king's devotion to Śiva, uttered in the form of a *stotra* on seeing Him:

इति साक्षात्कृते देवे राज्ञो यद्राजवर्मणः ।
प्रीतिप्रकाशनं तच्च प्रेय इत्यवगम्यताम् ।। ibid., II. 279.

It is quite natural that in Sanskrit literature, Bhakti should have come in as a dominant motif and that writers and critics should have accepted it as a distinct Rasa. Though Rudraṭa mentions only the Preyas of Sneha, we find the *Abhi. Bhā.* saying that others propose not only Bhakti but Śraddhā, Faith, also as a new Rasa. Abhinavagupta however does not consider them as distinct Rasa-s but includes them in Śānta of which the two are important accessories.

अत एव ईश्वरप्रणिधानविषये भक्तिश्रद्धे स्मृतिमतिधृत्युत्साहानुप्रविष्टे अन्यथैव अङ्गम् (शान्तस्य) इति न तयोः पृथग्रसत्वेन गणनम् ।।[1]
Abhi. Bhā., I, p. 340.

Of Bhakti, more will be said in the section on Madhura Rasa. The *Daśarūpaka* mentions Prīti and Bhakti separately as Bhāva-s and includes them in Harṣa, Utsāha or some other similar Bhāva (IV. 84).

[1] Hemacandra reproduces this discussion on the additional Rasa-s from the *Abhi. Bhā.* See *KAH*, p. 68, text and comm. Also briefly his pupil in *ND*, p. 163. Śivarāma's *Rasaratnahāra* is another work which refers to the Śraddhā Rasa proposed by some and rejects it as not being a Rasa at all, being devoid of *camatkāra*:

श्रद्धायाश्च (अ?)सुखात्मकत्वात् चमत्कारानुत्पादान्तर (न्न र) सत्त्वमिति नवसंख्योक्तिर्न विरुद्धा । KM, Gucchaka 6, p. 120.

प्रीतिभक्त्यादयो भावाः . . . . ।
हर्षोत्साहादिषु स्पष्टमन्तर्भावान्न कीर्तिताः ।।

Prīti here means types of love other than Rati and Bhakti. To be clear about accepting friendship as Rasa, some seem to have called Sneha itself as a Rasa. Rudraṭa used the name Sneha for the Sthāyin and called the Rasa, Preyas; but these proposed Sneha as the Rasa and Ārdratā as the Sthāyin. Rudraṭa himself mentioned this Ārdratā while describing his Sneha as the Sthāyin:

आर्द्रान्तःकरणतया स्नेहपदे भवति सर्वत्र । *KA*, XV. 19.

The *Abhi. Bhā.* thus introduces and criticizes this Sneha Rasa with Ārdratā as its Sthāyin:

आर्द्रतास्थायिकः स्नेहो रस इति त्वसत् । स्नेहो ह्यभिषङ्गः । स च रत्युत्साहादावेव पर्यवस्यति । तथा हि—बालस्य मातापित्रादौ स्नेहो भये विश्रान्तः, यूनो मित्रजने रतौ, लक्ष्मणादेः भ्रातरि धर्मवीर एव । एवं वृद्धस्य पुत्रादावपि द्रष्टव्यम् । *Abhi. Bhā.*, I, p. 342.[1]

This dismisses Prīti, Sneha, Vātsalya and similar Rasa-s based on attachment. This is not a commendable attitude. To have less distinctions is no great aim. If it is said that

[1] Hemacandra, *KAH* comm., p. 68:
स्नेहो भक्तिर्वात्सल्यमिति हि रतेरेव विशेषाः । तुल्ययोः या परस्परं रतिः स स्नेहः । अनुत्तमस्य उत्तमे रतिः प्रसक्तिः, सैव भक्तिपदवाच्या । उत्तमस्य अनुत्तमे रतिः वात्सल्यम् । एवमादौ च विषये भावस्यैव आस्वाद्यत्वम् ।।

Śārṅgadeva, *SR*, VII. 1516-19:
भक्तिं स्नेहं तथा लौल्यं केचित् त्रीन् मन्वते रसान् ।
श्रद्धार्द्रताभिलाषांश्च स्थायिनस्तेषु ते विदुः ।।
तदसत् ; रतिभेदौ हि भक्तिस्नेहौ नृगोचरौ ।
व्यभिचारित्वमनयोः; नृनार्योः स्थायिनौ तु तौ ।।
अयुक्तविषया तृष्णा लौल्यं तद्धास्यकारणम् ।

friendship is only a variety of Rati, what should we call the Rasa in the association of Rāma and Sugrīva, and Rākṣasa and Candanadāsa? It cannot be brought under Rati. If brotherly attachment again is brought under Rati, what is the Rasa in the association of Rāma and Bharata, or Rāma and Lakṣmaṇa? If Dharma-vīra can be called forth to deny Rasatva to Lakṣmaṇa's attachment to Rāma, why should not opponents of Śānta call forth another kind of Vīra to deny Rasatva to Śānta? Do Abhinavagupta and Hemacandra mean that Friendship, Brotherly Attachment, Parental Affection and the like are only Bhāva-s that cannot be nourished into a state of Rasa with attendant accessories? Literature is only too full of these types of attachment. The instance of Daśaratha's death due to separation from Rāma is ample proof for the existence of Vātsalya[1] as a major mood, fit to be developed and fit to be relished. Bhoja includes it in his preliminary enumeration of ten Rasa-s.[2] As we have already seen Viśvanātha, Haripāladeva and some others accept it; and as we

[1] Strangely, we find Vātsalya in the midst of other Rasa-s in the text of Bharata in some MSS. In ch. 17, second section, dealing with Pāṭhya-guṇa-s, we find, in the KM ed. (p. 187), with reference to Varṇa-s and Rasa-s:

तत्र हास्यशृङ्गारयोः स्वरितोदात्तैः, वीररौद्राद्भुतेषु उदात्तकम्पितैः करुण-**वात्सल्य**भयानकेषु अनुदात्तस्वरितकम्पितैर्वर्णैः पाठ्यमुपपादयति ।

But Vātsalya here is obviously an error for Bībhatsa which is otherwise missing. Abhinavagupta reads Bībhatsa here.

A similar strange passage occurs in ch. 22, in v. 3, (same ed.) where Rasa-s are mentioned as nine:

अव्यक्तरूपं सत्त्वं हि ज्ञेयं **नवरसाश्रयम्** ।।

But the correct reading here is **भावरसाश्रयम्** as the Kasi ed. shows.

[2] *Śṛ. Pra.*, beginning: **वत्सल**भयानकशान्तनाम्नः । आम्नासिषुर्दश रसान् , etc.

shall see presently, it is acceptable to the Vaiṣṇava Ālaṃkārika-s.

Laulya Rasa

In the same section, the *Abhi. Bhā.* mentions and criticizes another Rasa called Laulya, of which the Sthāyin is given as Gardha. Abhinvagupta suggests that it can be included in Hāsa, Rati or elsewhere.

एषैव गर्धस्थायिकस्य लौल्यरसस्य प्रत्याख्याने सरणिर्मन्तव्या, हासे वा, रतौ वा, अन्यत्र पर्यवसानात् । *Abhi. Bhā.*, I, p. 342.

Laulya seems to have been proposed to label the Rasa of an anti-hero like Rāvaṇa whose vile passion for Sītā is enormous. This thirst of heart, Abhinavagupta says, is inappropriate; it is not Rasa in him, but only Rasābhāsa; and the *anaucitya* or impropriety of his desire causes Hāsya Rasa. Śārṅgadeva summarizes Abhinavagupta thus:

अयुक्तविषया तृष्णा लौल्यं तद्धास्यकारणम् ।

See also Bhānudatta, *RT*, ch. 5, p. 125: *laulye hāsyaḥ.*[1]

Mṛgayā and Akṣa Rasa-s

Even as Abhinavagupta does, Dhanaṃjaya also refers to other Rasa-s proposed by writers. Prīti and Bhakti, two additional Bhāva-s, and their inclusion by Dhanaṃjaya in one or the other of the Bhāva-s, were referred to previously. In the same verse, Dhanaṃjaya refers to two additional Rasa-s, Mṛgayā and Akṣa, Hunt and Gambling.

[1] Venkateswara Steam Press, Bombay, 1914.

प्रीतिभक्त्यादयो भावा मृगयाक्षादयो रसाः ।
हर्षोत्साहादिषु स्पष्टमन्तर्भावान्न कीर्तिताः ॥ *DR*, IV. 83.

Rasa refers no longer to a mental state only; these writers generalize it to mean any motif or any ' idea '.

If we can infer anything from the mention of these additional Rasa-s by Abhinavagupta after a reference to Lollaṭa's view that Rasa-s are innumerable, we may say that it was Lollaṭa who proposed these additional Rasa-s. Though Lollaṭa's commentary on the *NŚ* is not available, we have, about that time, the *Kāvyālaṃkāra* of Rudraṭa, which holds the same view on the number of Rasa-s as Lollaṭa is mentioned by Abhinavagupta as holding. These writers re-examined Bharata's text to find out what exactly constituted *rasatva* and *bhāvatva*. Bharata considered as Rasa-s those emotions which were ' masters ', *svāmibhūta-s*, and were consequently attended upon by many minor ones (*bahvāśrayāḥ*), namely the Bhāva-s. The forty-nine Bhāva-s described by him include the eight Sthāyin-s also and these eight are once again described as Bhāva among the Bhāva-s. This shows that the eight Sthāyin-s had a Sthāyin-stage and a Bhāva-stage. When reinforced by Vyabhicārin-s, Rati, etc. became Sthāyin-s. Similarly, some writers thought, other Bhāva-s also can be reinforced by other attendant Bhāva-s and made into Sthāyin-s. According to this view, the Vyabhicārin-s themselves would have other Vyabhicārin-s; Nirveda is attended by Cintā; Śrama by Nirveda and so on. Says Abhinavagupta:

—व्यभिचारिणामपि च व्यभिचारिणो भवन्ति, यथा निर्वेदस्य चिन्ता, श्रमस्य निर्वेद इत्यादि निरूपयन्ति । तच्चासत् ।

Abhi. Bhā., I, p. 346.

Abhinavagupta did not accept this view.[1] But Lollaṭa's and Rudraṭa's position would make its acceptance necessary for them. Bharata says while explaining what Rasa is:

अत्र रस इति कः पदार्थः? उच्यते; आस्वाद्यत्वात् ।

Rudraṭa perhaps based himself on this text when he said that any Bhāva can be a Rasa, because *āsvādyatva* or relishability is present in it:

इति मन्तव्या रसाः सर्वे ॥
रसनाद्रसत्वमेषां मधुरादीनामिवोक्तमाचार्यैः ।
निर्वेदादिष्वपि तन्निकाममस्तीति तेऽपि रसाः ॥ XII. 3-4.

[1] If he had accepted this view, he might have given a handle to those who considered all the thirty-three Vyabhicāriṇ-s also as capable of becoming Rasa-s. So, he says, wherever there seem to occur in one Vyabhicārin many others, as for instance Vitarka, etc. in Unmāda in Purūravas, it cannot be said that one Vyabhicārin is nourished by others, but it must be said that all these are separately Vyabhicārin-s nourishing the main Sthāyin, Vipralambha Rati.

But this contention of Abhinavagupta does not seem to have any support in Bharata who seems to allow Vyabhicārin-s in Vyabhicārin-s. Defining Dainya, the Āryā in the *NŚ* says: चिन्ता-औत्सुक्य-समुत्था (VII. 74, p. 362). Asūyā, a Vyabhicārin, is given as an Anubhāva of another Vyabhicārin Garva (p. 369). In Autsukya, Cintā and Nidrā are given; and many other Vyabhicārin-s also occur here as well as in Viṣāda (p. 370).

On p. 66 of his *Locana*, Abhinavagupta cites क्वाकार्यं, etc. and calls it a case of Bhāva-śabalatā. He says that this verse portrays four pairs of Vyabhicārin-s appearing one after another: Vitarka-Autsukya, Mati-Smaraṇa, Śaṅkā-Dainya, and lastly Dhṛti-Cintā. He concludes however that finally Cintā is the Vyabhicārin which we relish. This seems to mean that the one Vyabhicārin of Cintā has other Vyabhicārin-s, Vitarka, etc.: पर्यन्ते तु चिन्ताया एव प्रधानतां ददती परमास्वादस्थानम् ।

Only the poet must develop the Vyabhicārin also to a state of relishability. Namisādhu explains Rudraṭa clearly and observes that there is no mental state which cannot be called Rasa, if it were developed:

अयमाशयो ग्रन्थकारस्य—यदुत नास्ति सा कापि चित्तवृत्तिः या परिपोषं गता न रसीभवति। भरतेन सहृदयावर्जकत्वप्राचुर्यात् संज्ञां चाश्रित्य अष्टौ वा नव वा रसा उक्ता इति।

Rudraṭa was perhaps contemporaneous with Śaṅkuka (*c.* A.D. 850) and thus followed Lollaṭa, (*c.* A.D. 825) on this question of Rasa-s being as many as Bhāva-s. If Bharata spoke only of eight or nine Bhāva-s as Rasa-s, it is because of their greater vogue among poets and critics. According to Abhinavagupta, Lollaṭa said the same thing:

एतावन्त एव च रसा इत्युक्तं पूर्वम्। तेन 'आनन्त्येऽपि पार्षदप्रसिद्ध्या एतावतां प्रयोज्यत्वम्' इति यद् भट्टलोल्लटेन निरूपितं तदवलेपेनापरामृश्येत्यलम्। *Abhi. Bhā.*, I, p. 299.

तेन रसान्तरसंभवेऽपि पार्षदप्रसिद्ध्या संख्यानियम इति यदन्यैः[1] उक्तम्, तत् प्रत्युक्तम्। भावाध्याये चैतद्वक्ष्यते। ibid., p. 341.

It is perhaps Lollaṭa who, while commenting on the text enumerating the Sthāyin-s, Vyabhicārin-s, etc. at the beginning of chapter 6, said regarding Sthāyin-s that Bharata did not give any fixed number for the Sthāyin-s; for, Abhinavagupta says in his commentary in this place:

स्थायिषु च संख्या नोक्तेत्यपरे। ibid., p. 270.

Unfortunately, the Bhāvādhyāya of the *Abhi. Bhā.* is, for the most part, lost and Abhinavagupta's detailed statement and refutation of Lollaṭa's view are lost to us.

[1] लोल्लटादिभिरित्यर्थः

Pratīhārendurāja who comes after Ānandavardhana notices this view of Rudraṭa that Nirveda and the other Bhāva-s are also Rasa-s. His explanation for the generally prevailing view that only eight or nine are Rasa-s is not very different from Lollaṭa's *pārṣada-prasiddhi*. Pratīhārendurāja takes his stand on *caturvarga*, the four objectives of human efforts, as contrasted with those objects which are to be avoided by the wise, the *parihārya*. He says that only nine are called Rasa-s because of their reference to the four Puruṣārtha-s and the name Rasa as restricted to these nine is *tāntrika*, technical and traditional for this Śāstra. This is a clumsy explanation; virtually this writer accepts the position of Rudraṭa. The *tāntrika* or *pāribhāṣika* nomenclature begs the question and one fails to see how any Bhāva, Nirveda or another, is irrelevant to a Puruṣārtha. Says Pratīhārendurāja:

एते च शृङ्गारादयो नव यथायोगं चतुर्वर्गप्राप्त्युपायतया तदितर-परिहारनिबन्धनतया च रत्यादीनां स्थायिनां नवानां भावानां यः परिपोषः तदात्मकाः। अतः तथाविधेन रूपेण आस्वाद्यत्वाद् आस्वादभेदनिबन्धनेन तान्त्रिकेण रसशब्देन अभिधीयन्ते। निर्वेदादौ तु तथाविधस्य आस्वाद्यस्य (द्यत्वस्य) अभावात् प्रवृत्तिनिमित्तभेदनिबन्धनस्य तान्त्रिकस्य रसशब्दस्य अप्रवृत्तिः। **आस्वाद्यमात्रविवक्षया तु तत्रापि मधुराम्लादिवद् रसशब्द-प्रवृत्तिरविरुद्धा।** यदुक्तं शृङ्गारादीन् रसानुपक्रम्य—रसनाद्रसत्वमेषाम् . . . . अस्तीति तेऽपि रसा[1] इति। तदाहुः—

चतुर्वर्गेतरौ प्राप्यपरिहार्यौ क्रमाद्यतः।
चैतन्यभेदादास्वाद्यात् स रसस्तादृशो मतः॥ इति।

[1] Rudraṭa; see above, p. 127.

स इति चैतन्यभेद इत्यर्थः। तादृश इत्यनेन आस्वादविशेषनिबन्धनत्वं शृङ्गारादिषु तान्त्रिकस्य रसशब्दस्य उक्तम् ॥ *KASS*, *Vyākhyā*, p. 49.

To some extent, the final observation of Abhinavagupta himself at the end of the sixth chapter is weak and justifies the restriction of *rasatva* to eight or nine on grounds neither stronger than nor different from Lollaṭa's *pārṣada-prasiddhi* or Pratīhārendurāja's *caturvarga-prāpty-upāya.*

एते नवैव रसाः, पुमर्थोपयोगित्वेन, रञ्जनाधिक्येन वा इयतामेव उपदेश्यत्वात् ।

तेन रसान्तरसंभवेऽपि **पार्षदप्रसिद्ध्या**, etc.

Abhi. Bhā., GOS, I, p. 299; also p. 341.

VYASANA, DUḤKHA AND SUKHA RASA-S

The *Nāṭyadarpaṇa* of Rāmacandra and Guṇacandra follows Abhinavagupta, reproducing these very words of the *Abh. Bhā.* but adds that though, usefulness in Puruṣārtha and *rañjana* restrict Rasa-s to nine, more Rasa-s are possible: Laulya with Gardha as its Sthāyin; Sneha with Ārdratā as its Sthāyin; Vyasana Rasa with Āsakti as its Sthāyin; Duḥkha Rasa with Arati as its Sthāyin; and Sukha Rasa with Saṃtoṣa as its Sthāyin:

संभवन्ति त्वपरेऽपि —यथा गर्धस्थायी लौल्यः, आर्द्रतास्थायी स्नेहः, आसक्तिस्थायि व्यसनम्, अरतिस्थायि दुःखम्, संतोषस्थायि सुखमित्यादि ।

GOS, 1st ed., p. 163.

According to the view that accepts the Vyabhicārin-s also as Rasa-s, the names Sthāyin and Vyabhicārin are not fixed names of two sets, but rather names of stages. A Sthāyin may be a Vyabhicārin and a Vyabhicārin may become a

Sthāyin. Abhinavagupta himself draws our attention to Bharata prohibiting the Vyabhicārin Jugupsā in Śṛṅgāra (*Abhi. Bhā.*, p. 334). This Jugupsā is a Sthāyin. The *Vyaktiviveka*, discussing this question, says that Sthāyin-s appear also as Vyabhicārin-s and it is in the latter aspect that they are dealt with by Bharata in the Bhāvādhyāya:

तत्र स्थायिभावानामुभयी गतिः। . . . यत्तु भावाध्याये स्थायिनां लक्षणमुक्तं तद्व्यभिचारिदशापन्नानामेव . . . । TSS ed., p. 13.

The commentary says here:

स्थायिनामपि व्यभिचारित्वं भवति। यथा रतेर्देवादिविषयायाः, हासस्य शृङ्गारादौ, शोकस्य विप्रलम्भशृङ्गारादौ, क्रोधस्य प्रणयकोपादौ, विस्मयस्य वीरादौ, उत्साहस्य शृङ्गारादौ, भयस्य अभिसारिकादौ, जुगुप्सायाः संसारनिन्दादौ, शमस्य कोपाभिहतस्य प्रसादोद्गमादौ ।।
TSS ed., pp. 11-12.

Śārṅgadeva, *Saṃgītaratnākara*:

रत्यादयः स्थायिभावाः स्युर्भूयिष्ठविभावजाः।
स्तोकैर्विभावैरुत्पन्नास्त एव व्यभिचारिणः।।
रसान्तरेष्वपि तदा यथायोगं भवन्ति ते।
यथा हि हासः शृङ्गारे रतिः शान्ते च दृश्यते।।
वीरे क्रोधो भयं शोके जुगुप्सा च भयानके।
उत्साहविस्मयौ सर्वरसेषु व्यभिचारिणौ।। VII. 1519-22.

Bhānudatta, *Rasataraṅgiṇī*, ch. 5:

स्थायिनोऽपि व्यभिचरन्ति । हासः शृङ्गारे। रतिः शान्तकरुणहास्येषु। भयशोकौ करुणशृङ्गारयोः । क्रोधो वीरे । जुगुप्सा भयानके। उत्साहविस्मयौ सर्वरसेषु व्यभिचारिणौ।।

Further, we find among the Vyabhicārin-s, Amarṣa which is only Krodha, the Sthāyin of Raudra, but in a lower degree; Trāsa which is Bhaya, the Sthāyin of Bhayānaka; Viṣāda which is only Śoka, the Sthāyin of Karuṇa Rasa.

Bhoja is a writer who held the same view as Lollaṭa and Rudraṭa on the number of Rasa-s. Bhoja's theory of Rasa is a very complex problem and it has been expounded at length by the present writer in the Rasa chapters of his work, *Bhoja's Śṛṅgāra Prakāśa*.[1] Bhoja is a monist and a pluralist combined, regarding this question of the number of Rasa-s. Fundamentally Rasa is only one to him, and that is, Śṛṅgāra or Ahaṃkāra or Abhimāna. Compared to this, even Rati-Śṛṅgāra, Hāsya, Vīra and the other old Rasa-s, are unfit to be called Rasa-s, but are only Bhāva-s; much more so the Vyabhicārin-s. But this is a *pāramārthika* state of affairs and there is a *vyāvahārika* state also in which, by *upacāra*, the name Rasa, by virtue of the immanence of the basic Rasa of Ahaṃkāra in all of them, applies to all the forty-nine Bhāva-s.

Udātta and Uddhata Rasa-s

If we turn to Bhoja's *SKĀ*, ch. 5, we find him first mentioning only the Sthāyin-s of the eight old Rasa-s:

रतिर्हासश्च . . . . ।
. . विस्मयश्चाष्टौ स्थायिभावाः प्रकीर्तिताः ॥ V. 14.

Then, he adds, that these Rasa-s have *viśeṣa-s*, which, as a matter of fact, means additional Rasa-s:

शृङ्गारवीरकरुणरौद्राद्भुतभयानकाः ।
बीभत्सहास्यप्रेयांसः शान्तोदात्तोद्धता रसाः ॥ V. 164.

[1] 1963, pp. 408-526.

The additional Rasa-s mentioned here are the old Śānta, the Preyas which we have already heard of and two absolutely new Rasa-s, Udātta and Uddhata. Dr. Abhaykumar Guha, writing on the Rasa cult in the *Caitanya-caritāmṛta*, in the *Sir Asutosh Mookerjee Silver Jubilee Volumes*, says (III, pt. 3, p. 375): 'Another rhetorician, Bhojarāja, adds one more, e.g. Preman (love). Thus according to Bhojarāja, eleven *rasa-s* in all.' He further says that, to the well-known nine, some add Vātsalya while Bhoja adds Preman, thus making them eleven. This information is wrong. Dr. S. K. De says in vol. II of his *Studies in the History of Sanskrit Poetics* (p. 264) that Bhoja mentions as many as ten Rasa-s, including the Śānta and Preyas; this also is incorrect. As shown above, Bhoja accepts twelve Rasa-s in all in his *SKĀ*. There is no peculiarity about Śānta and Preyas[1] in Bhoja, both of which are Rasa-s

[1] (*a*) Bhoja gives Preyas as *vatsala-prakṛti*, i.e. having Vātsalya as its Sthāyin (*SKĀ*, p. 514). Bhoja's illustration is however not friendship, but only love for woman which will not prove Preyas as different from Śṛṅgāra. As a matter of fact, Preyas is considered by Bhoja as the Rasa lying at the root of Śṛṅgāra and all other types of love. Preyas is called *ahetu-pakṣapāta*:

रतिप्रीत्योरपि चायमेव मूलप्रकृतिरिष्यते। यदित्थमाहुः—
'अहेतुः पक्षपातो यस्तस्य नास्ति प्रतिक्रिया।
स हि स्नेहात्मकस्तन्तुरन्तर्भूतानि सीव्यति ॥'

(*Uttararāmacarita*, V. 17) *SKĀ*, p. 515.

The verse from the *Uttararāmacarita*, quoted by Bhoja, occurs in the drama to explain the inexplicable love that two persons, of whatever description they may be, evince mutually on seeing each other, called *tārāmaitraka* and *cakṣūrāga*. This is a purer and more basic love which finds a high place in Bhoja's imaginative mind. Bhoja, as can be seen in the last section of this book, synthesizes all Rasa-s and Bhāva-s in this Preyas or Preman. Hāsya is love

from earlier times. The two new Rasa-s of Bhoja are Udātta and Uddhata. They are both explained and illustrated on page 515 of the *SKĀ*. Mati is held as the Sthāyin of the Udātta Rasa and Garva as the Sthāyin of the Uddhata Rasa. Bhoja says that the Udātta is also called Ūrjasvin.

It is clear that Bhoja proposed these two new Rasa-s as a result of his realization that each type of hero shall be distinguished by a Rasa which dominates his character and constitutes his individuality. Thus Śānta is the Rasa of the Dhīra-śānta hero; Preyas of the Dhīra-lalita; Udātta or Ūrjasvin of the Dhīrodātta and Uddhata of Dhīroddhata. He says expressly in his *Śr. Pra.*:

न च अष्टावेवेति नियमः, यतः शान्तं प्रेयांसम् उद्धतम् ऊर्जस्विनं च केचिद्रसमाचक्षते। तन्मूलश्च किल नायकानां धीरशान्त-धीरललित-धीरोद्धत-धीरोदात्तव्यपदेशः। Madras MS., vol. II, pp. 337-8.

Among old Sanskrit writers also, as among modern research scholars, few had a correct knowledge of what the king of Dhārā said actually. Bopadeva and Hemādri in their *Bhāgavatamuktāphala* and its commentary *Kaivalya-dīpikā* took note of Bhoja's Preyas, Udātta and Uddhata Rasa-s and

for Hāsa; Vīra is love for Utsāha and so on. In his *Śṛṅgāraprakāśa*, ch. XI, Bhoja says at the very outset:

रसांस्त्विह प्रेमाणमेव आमनन्ति।

(*b*) Dr. De and Dr. Guha evidently owe their view of the number of Rasa-s accepted by Bhoja to Kavikarṇapūra's *Alaṃkāra-kaustubha*:

भोजस्तु वत्सलप्रेमभ्याम् एकादश रसानाचष्टे। p. 123.

Bhoja's synthesis of all Rasa-s in Preman is to be found in this writer also; (see *Alaṃkārakaustubha*, pp. 147-8); of this more later.

rejected them.[1] Siṃhabhūpāla was the other writer who caught sight of Bhoja's Udātta and Uddhata Rasa-s and criticized them in his *Rasārṇavasudhākara*, TSS ed., pages 168-72. The anonymous *Sāhityamīmāṃsā* (TSS 114), a work largely indebted to Bhoja, also notes Bhoja's Udātta, Uddhata and Preyas and remarks that some would consider these three Rasa-s as included in the eight. I have dealt with this elsewhere.[2]

In addition to these two new Rasa-s, Bhoja, like Rudraṭa, recognized all the Bhāva-s as being capable of becoming Rasa-s. In the Vyavahāra-stage, Bhoja held all the forty-nine Bhāva-s as Rasa-s: [3]

एतेन रूढाहंकारता रसस्य पूर्वा कोटिः। रत्यादीनामेकोनपञ्चाशतोऽपि विभावानुभावव्यभिचारिसंयोगात् परप्रकर्षाधिगमे रसव्यपदेशार्हता रसस्यैव मध्यमावस्था। *Bhoja's Śṛ. Pra.*, p. 315.

रत्यादयो यदि रसाः स्युरतिप्रकर्षे
हर्षादिभिः किमपराद्धमतद्विभिन्नैः।
अस्थायिनस्त इति चेद् भयहासशोक-
क्रोधादयो वद कियच्चिरमुल्लसन्ति॥
स्थायित्वमत्र विषयातिशयान्मतं चेत्
चिन्तादयः कुतः; उत प्रकृतेर्वशेन।
तुल्यैव सात्मनि भवेद्; अथ वासनायाः
संदीपनात्? तदुभयत्र समानमेव॥

ibid., p. 502.

[1] Calcutta ed., 1944, p. 168. See also my *Bhoja's Śṛ. Pra.*, (1963), pp. 416-20, 444-5.
[2] *Bhoja's Śṛ. Pra.* pp. 411-21; 511-12.
[3] ibid., pp. 413-5; 438-9; 464; 487.

यदप्युक्तं परप्रकर्षगामी रत्यादिभावो रस इति, तदप्यसारम्। ग्लान्यादिष्वपि तदुपपत्तेः। ग्लान्यादयोऽपि हि श्रमादिभिः परं प्रकर्षमारोप्यन्ते। न ते स्थायिन इति चेत् स्थायित्वमेषाम् उत्पन्नतीव्रसंस्कारत्वम्। तीव्रसंस्कारोत्पत्तिश्च विषयातिशयात्, नायकप्रकृतेश्च। प्रकृतिश्च त्रिधा—सात्त्विकी, राजसी, तामसी च। तद्वशाच्च तथाविधानुभवभावनोत्पत्तिः। ततश्चैषां स्थायित्वव्यपदेश इति।

हर्षादिष्वपि विभावानुभावव्यभिचारिसंयोगस्य विद्यमानत्वात्।

ibid., p. 505.

अन्ये त्वाहुः(चाहुः)—सर्व एव रत्यादयो विभावानुभावव्यभिचारिसंयोगादुत्पद्यमानाः भूमानमापन्ना रसीभवन्ति। तथा हि—

रसनाद्रसत्वमेषां मधुरादीनामिवोक्तमाचार्यैः।
निर्वेदादिष्वपि तन्निकाममस्तीति तेऽपि रसाः॥

Rudraṭa, XII. 4.

सर्वेषां च तुल्ये रसत्वे रत्यादीनामेव परप्रकर्षगामिनां श्रृङ्गारवीरव्यपदेश इति न घटते।

ibid., p. 512.

Bhoja restates Rudraṭa's position with some arguments. He asks: If Rati and the other seven become Rasa-s, why not Harṣa and the rest? If it is said that Rati, etc. alone become Rasa-s by virtue of their being Sthāyin-s, why are not Harṣa and others Sthāyin-s? It cannot be said that all these eight and these eight only are 'permanent', and Harṣa, etc. are 'fleeting'. Among these eight also, there are Bhaya, Hāsa, Śoka, Krodha, etc. which are not 'permanent'. Permanence or evanescence is not invariably inherent in any Bhāva but is born as a result of character and theme or circumstance. Universality and the quality of being a major mood do not

pertain to these eight only. Cintā is as much a major mood, in a character and in a set of conditions, as Rati. Therefore, even as Rati, Glāni (Fatigue), and Harṣa (Delight) have their own Vyabhicārin-s, Anubhāva-s and Vibhāva-s.[1] Provided the poet develops these Harṣa, etc. also, with their attendant emotional conditions, they also attain to *sthāyitva* and *rasatva*. Thus, in a later section devoted to illustration, Bhoja speaks of Ānanda Rasa with Harṣa as its Sthāyin.[2] (*SKĀ*, p. 636 and *Śr. Pra.*, vol. II, p. 394.[3]) On pages 394-95 of his *Śr. Pra.* (vol. II[4]) and page 627 of his *SKĀ*, he speaks, along with the Vīra and Uddhata Rasa-s, of the new Rasa-s Svātantrya, Ānanda, Praśama and Pāravaśya. On page 399 of the *Śr. Pra.* (vol. II[5]) and 629 of his *SKĀ*, he speaks of Sādhvasa, Vilāsa, Anurāga and Saṃgama Rasa-s. This beats Rudraṭa who mentioned *nirvedādi* only, i.e. all the *cittavṛtti-s* and primarily the Vyabhicārin-s, as Rasa-s. But Bhoja extends *rasatva* to Sāttvika-s also, which are physical manifestations. And in this respect, he is one with Namisādhu who says while commenting on the bit in Rudraṭa:

इति मन्तव्या रसाः सर्वे—

इतिशब्दः एवंप्रकारार्थः। एवंप्रकारा अन्येऽपि भावा रतिनिर्वेद-स्तम्भादयः सर्वेऽपि रसा बोद्धव्याः।

[1] Accordingly, in chs. 13-14, Bhoja gives the Vibhāva-s, Anubhāva-s and Vyabhicārin-s of all the forty-nine Bhāva-s. According to Abhinavagupta, only the eight or nine Sthāyin-s can have Vyabhicārin-s. Vibhāva-s and Anubhāva-s are granted to all.

[2] The *Nāṭyadarpaṇa*, as pointed out above, mentions Sukha as a Rasa with Saṃtoṣa as its Sthāyin. Contentment, Saṃtoṣa, is Ānandavardhana's Tṛṣṇākṣaya and the Sukha in the *Nāṭyadarpaṇa* is really Śānta Rasa.

[3, 4, 5] See *Bhoja's Śr. Pra.*, pp. 442, 487, 522, 523.

Though called Bhāva-s, the Sāttvika-s are physical manifestations; *śārīras tu sāttvikabhāvādiḥ*, says Bhānudatta in his *Rasataraṅgiṇī*. But to Bhoja, even these are Rasa-s, as much as any *cittavṛtti*. Fortunately the inanimate Uddīpana Vibhāva-s like the southern breeze and moonlight and the Ālambana Vibhāva-s which are characters themselves are not made Rasa-s. To these Bhoja would be content to give the name *rasānvayavibhūti-s*. But there seem to have been some, before Bhoja also, who would take, as the *Daśarūpaka* points out, such themes as Mṛgayā (hunt) and Akṣa (gambling) as Rasa-s.

From a passage in the *Locana* of Abhinavagupta, we understand that a period of chaos prevailed in the world of Rasa-s. Abhinavagupta says that some hold the pure Vibhāva only as Rasa; some Sthāyin only; some the Vyabhicārin only; some the interplay of all these; some the story enacted itself and some all this put together:

अन्ये तु शुद्धं विभावम्, अपरे शुद्धमनुभावम्, केचित्तु स्थायिमात्रम्, इतरे व्यभिचारिणम्, अन्ये तत्संयोगिनम्, एके अनुकार्यम्, केचन सकलमेव समुदायं रसमाहुरित्यलं वहुना। *Locana*, p. 69.

It is perhaps on the authority of this passage in the *Locana* that Jagannātha Paṇḍita says in his *RG*, p. 28:

'विभावादयः त्रयः समुदिता रसः' इति कतिपये। 'त्रिषु य एव चमत्कारी स एव रसोऽन्यथा तु त्रयोऽपि न' इति बहवः। 'भाव्यमानो विभाव एव रसः' इत्यन्ये। 'अनुभावस्तथा तथा' इतीतरे। 'व्यभिचार्येव तथा तथा परिणमति' इति केचित्।

Such a view of the concept of Rasa has been criticized by Abhinavagupta.[1] Surely the very substratum of the

[1] See *Bhoja's Śṛ. Pra.*, 1963, pp. 445-9.

Bhāva-s, namely the characters, the Ālambana Vibhāva-s, cannot be called Rasa. Things like moonlight and the southern breeze, which are *jaḍa* and are conditions of Nature which kindle the sentiment, Uddīpana-s, cannot possibly be mental states, *cittavṛtti-s*, and are thus not to be called Rasa-s. Similarly the Sāttvika-s. What Bhāva is a tear which is a drop of water and *romāñca* which is hair standing on end? While defining, explaining and illustrating the eight Sāttvika-s which are also Rasa-s to him, Bhoja says in his *SKĀ* (pp. 498-500), that though they become Rasa-s, they, being Sāttvika-s, are not attended by accessory Saṃcārin-s:

अयं च स्तम्भः पुष्टोऽपि सात्त्विकत्वात् सदैव अन्यानुयायीति नानुभावादिभिरनुबध्यते ।

अस्यापि (रोमाञ्चस्य) सात्त्विकत्वाद् अन्यानुबन्धादयो न जायन्ते ।

SKĀ, p. 498.

What does Bhoja mean by such qualified Rasa-s? How can an unattended thing be considered *puṣṭa* or developed? If it is still looking up to something to render itself understood *anyamukhaprekṣin*, how is it leading? A mere description of Stambha cannot make an instance of Stambha Rasa. The concept of Rasa means (1) an emotional state and (2) an emotional state which is *pradhāna*. This *pradhānatva* is not a mere question of a poet nourishing a Bhāva. It means that the Bhāva is, by nature, a major mood, within which occur a number of secondary emotional states. Only such a major state of mind can be reinforced by attendant conditions. Bhoja says Glāni can be reinforced by Śrama, etc. This is not possible. When it is said that one is *glāna*, fatigued, the question is at once asked, and the mind does not rest without asking this question: Why is he fatigued? That is, there

cannot be *viśrānti* in a minor or fleeting feeling; such a minor mood is common to more than one state of mind. One may be fatigued because of Vipralambha, because of fighting in Vīra, because of Yogic practice in Śānta. But when it is said that Rāma loves Sītā, there is no more question. A Sthāyin explains a world of feelings; it is like a master with many servants; it is independent, *svatantra* and *ananyamukhaprekṣin*, *ananyānuyāyin* and *svaviśrānta*. This is the significance of the simple but effective simile of the king and the followers. Abhinavagupta clearly explains the position thus:

अप्रधाने च वस्तुनि कस्य संविद् विश्राम्यति, तस्यैव प्रत्ययस्य प्रधानान्तरं प्रत्यनुधावतः स्वात्मनि अविश्रान्तत्वात्। अतोऽप्रधानत्वं **जडे विभावानुभाववर्गे**, व्यभिचारिनिचये च संविदात्मकेऽपि नियमेन अन्यमुखप्रेक्षिणि संभवतीति तदतिरिक्तः स्थाय्येव चर्वणापात्रम्।

Abhi. Bhā., GOS, I, p. 283.

ये त्वेते ऋतुमाल्यादयो विभावाः **बाह्याश्च बाष्पप्रभृतयो अनुभावाः** ते न भावशब्दव्यपदेश्याः।

भावशब्देन तावत् चित्तवृत्तिविशेषा एव विवक्षिताः।

ibid., ch. 7, p. 343.

As regards the criticism that some among the accepted Sthāyin-s of old are less permanent, Abhinavagupta accepts that there does exist a graded *prādhānya* among them. He accepts also that sometimes, the Sthāyin-s become Vyabhicārin-s but Vyabhicārin-s do not become Rasa-s. Vyabhicārin-s are always *paratantra*.[1] It cannot be contended that all

[1] To Abhinavagupta, the Vyabhicārin-s are always *paratantra*; to Bhoja, they are *svatantra* and *paratantra* according as they are Rasa or Bhāva. There is a writer, later than Vidyānātha, named Veṅkaṭanārāyaṇadīkṣita, of the Āndhradeśa, who seems to follow

Bhāva-s are equally relevant to the Puruṣārtha-s. The point in the argument of *caturvargopayoga* is this: There are any number of things that man aspires for and works to get; but all this falls under the four heads of Dharma, Artha, Kāma and Mokṣa. Similarly, though any feeling of man, as such, cannot but be related to his activity towards *caturvarga-prāpti*, there is a classification and grouping possible among them, according to which we arrive at a few dominant heads, under which the rest can be brought. The argument of *rañjanādhikya* means this: Though there is *āsvādyatva* in everything in poetry and drama, it is only some mental conditions that can be handled as leading themes; how can Glāni be worked up as the Rasa of a drama and who will relish it?

Jagannātha Paṇḍita adopts a peculiar attitude towards this question. He raises the problem by pointing to Bhakti as an additional Rasa. As love for God, an *anurāga*, it cannot be brought under Śānta, since Śānta implies absence of any Rāga. He replies that all Rati except the Rati between man and woman is only a Bhāva and can never become a Rasa. If it is argued that Bhagavad-Rati can be taken as the Sthāyi-Rati and the Strī-puṃ-Rati be relegated to the Bhāva-class, another might propose Rati for children as a Sthāyin and a

the view of writers like Bhoja. For, he says that Vyabhicārin-s are of two kinds, *svatantra* and *paratantra*; when they help to heighten another, they are the latter; they are the former when they do not have to heighten another.

परतन्त्राः स्वतन्त्राश्च द्विविधा व्यभिचारिणः ।
परपोषकतां प्राप्ताः परतन्त्रा इतीरिताः ।
तदभावे स्वतन्त्राः स्युः भावा इति च ते स्मृताः ।।

Śṛṅgārasāra, MD, 12958, pp. 112-13.

He however does not explain his position further.

third might ask why Jugupsā and Śoka cannot be put down as Vyabhicārin-s instead of being called Sthāyin-s. The whole system of Bharata will then have to be overhauled and this is far from desirable! Bharata alone is the guide and authority to decide which Bhāva is Sthāyin and which Vyabhicārin.

न चासौ शान्तरसेऽन्तर्भावमर्हति । अनुरागस्य वैराग्यविरुद्धत्वात् । उच्यते—भक्तेः देवादिविषयरतित्वेन भावान्तर्गततया रसत्वानुपपत्तेः। . . . भरतादिमुनिवचनानामेव रसभावत्वादिव्यवस्थापकत्वेन स्वातन्त्र्यायोगात् । अन्यथा पुत्रादिविषयाया अपि रतेः स्थायिभावत्वं कुतो न स्यात्? न स्याद्वा कुतः शुद्धभावत्वं जुगुप्साशोकादीनाम्, इत्यखिलदर्शनव्याकुली स्यात् । रसानां नवत्वगणना च मुनिवचननियन्त्रिता भज्येत, इति यथाशास्त्रमेव ज्यायः । *RG*, pp. 45-6.

Bhakti and Madhura Rasa

It was pointed out previously how Daṇḍin illustrated Preyas by two instances of devotion to God, Bhakti. It is natural that, in India, this sentiment of devotion should have been soon accepted as a Rasa. But Abhinavagupta and others proposed to bring it under Śānta. Śānta is the Rasa relating to the final Puruṣārtha, i.e. Mokṣa; and many are the paths leading to Mokṣa. The three paths of Bhakti, Karman and Jñāna are well known. It may be that Bhakti is in some cases an *aṅga* of Śānta developed on lines of Jñāna but the advocates of Bhakti held it to be supreme by itself. They made Jñāna and Karman its aids; the release, Mokṣa, from everything which was the aim of the *jñānin*, was not favoured by the Bhakta. He wanted that he should permanently be loving God.

Just as Vīra Rasa has the four varieties, Dāna, etc. this Bhakti also has the varieties of Madhura or Śṛṅgāra or

Ujjvala, i.e. love as in the case of the Gopī-s towards Kṛṣṇa, Sakhya as in the case of Arjuna, Vātsalya as in the case of Devakī, Yaśodā, Vasudeva and Nanda, Dāsya or servitude as in the case of other devotees.

Bopadeva on Bhakti

It was Bopadeva and Hemādri who, in their *Bhāgavatamuktāphala* and its commentary *Kaivalyadīpikā*,[1] developed this idea of Bhakti as the main Rasa taking diverse forms and having other Rasa-s subservient to it. In chapter 11, the *Bhāgavatamuktāphala* says that the devotee or one having Bhakti is of nine kinds and the Rasa of Bhakti takes the form of the nine Rasa-s, Hāsya, Śṛṅgāra, Karuṇa, Raudra, Bhayānaka, Bībhatsa, Śānta, Adbhuta and Vīra.

स नवधा भक्तः। भक्तिरसस्यैव हास्य-शृङ्गार-करुण-रौद्र-भयानक-बीभत्स-शान्त-अद्भुत-वीर-रूपेणानुभवात्। p. 164.

In the commentary on this, the *Kaivalyadīpikā*, the position of those opposed to Bhakti as a Rasa is repeated and Bhakti is established as a legitimate Rasa, capable of being relished and having all the required constituents of Sthāyin, etc.:

सामाजिकानां हि यस्मादेवंसामग्रीको भक्तिरसः, तस्मादनपह्नवीय इत्यर्थः। तत्रैषा सामग्री। केनाप्युपायेन मनोनिवेशः[2] स्थायी। चरित्रश्रवणादयः उद्दीपनविभावाः। विष्णुभक्तश्चालम्बनम्। अनुभावास्तु स्तम्भादयो वक्ष्यमाणाः। यथायोग्यं धृत्यादिव्यभिचारिणश्च। उपायस्तु रतिहास्यादिः। ibid., p. 167.

[1] Calcutta Oriental Series No. 5, 1944.
[2] i.e. in Viṣṇu.

Hemādri then criticizes Abhinavagupta and Hemacandra for not accepting Bhakti as a Rasa and points out that if on the score of its restricted appeal, it is not considered as a Rasa, the same difficulty is in Śānta too; no, in all Rasa-s, for, each Rasa evokes response only in those hearts which are attuned to it:

न च संगच्छमानोऽप्ययमसर्वविषयत्वाद् रसत्वात् च्यवतामिति चोद्यम् । तथा सति सर्वरसोच्छेदापातात् । . . . एवं प्रशान्तब्रह्मचारिप्रभृतयः श्रृङ्गाररसास्वादे वहिरङ्गाः । . . . अननुभूतशोकस्पर्शानां च करुणरसास्वादावसरे पाषाणप्रख्यत्वम् । तस्मात् सवासनस्यैव रसचर्वणेऽपि (णेति) सर्वथा निस्तुषं भक्तिरसदर्शनम् । pp. 167-8.

The elaboration of Bhakti Rasa on these lines in which the rhetoricians of Bengal who followed the school of Caitanya specialized was a continuation of what Bopadeva did as a pioneer. Rūpagosvāmin acknowledges his indebtedness to Bopadeva when he says in his *Ujjvalanīlamaṇi*:

स्पष्टं मुक्ताफले चैतद्बोपदेवेन वर्णितम् । KM 95, p. 450.

Rūpa's two works, the *Bhaktirasāmṛtasindhu* and the *Ujjvalanīlamaṇi* deal with this Bhakti Rasa at very great length. Dr. Abhayakumar Guha has dealt with this subject in his article on the Rasa cult in the *Caitanyacaritāmṛta* in the *Sir Asutosh Mookerjee Silver Jubilee Volumes* (III, pt. 3, pp. 368-88); and Dr. S. K. De's complete account of 'The Bhakti-Rasa-Śāstra of Bengal Vaiṣṇavism' in the *IHQ* (vol. 8, 1932, pp. 643-88), obviates the need for us to devote any part of this book to this subject.[1]

[1] See also pp. 192-3 of his book, *The Early History of the Vaiṣṇava Faith and Movement in Bengal*, Calcutta, 2nd ed., 1961.

These Vaiṣṇava Ālaṃkārika-s of Bengal accept the eight Rasa-s of Bharata; accept the Śānta; accept the Vātsalya; accept the 'Sneha-prakṛtiḥ Preyān' or the 'Ārdratā-sthāyikaḥ Snehaḥ' as Sakhya and add only one absolutely new Rasa, namely Dāsya. Thus they speak of twelve Rasa-s but they give a new orientation to the whole scheme, wherein lies the speciality of their school. The old Śṛṅgāra becomes the chief Rasa; it is Rati for their God; it is also called Madhura and Ujjvala. Along with this Madhura, there are four others which are primary; they are Śānta, Dāsya, Sakhya and Vātsalya. These five are called the five Mukhya Bhakti Rasa-s. The rest, the seven (Hāsya, Adbhuta, Vīra, Karuṇa, Bībhatsa, Bhayānaka and Raudra), are secondary, the Gauṇa Bhakti Rasa-s. The primary Bhakti Rasa-s numbering five are the five forms of Bhakti; the seven secondary Rasa-s are more or less Vyabhicārin-s for the five primary Rasa-s, because they are Rasa-s only when they involve Kṛṣṇa-rati:

शान्त दास्य (सख्य) मधुर रस नाम
कृष्ण भक्ति रस मध्ये ए पञ्च प्रधान।
हास्याद्भुत वीर करुण रौद्र बीभत्स भय
पञ्चविध भक्ते गौण सप्त रस हय।
पञ्चरस स्थायी व्यापी रहे भक्तमने
सप्तगौण आगन्तुके पाइये कारणे।।

(Quoted by Dr. A. K. Guha in the article referred to above.)

According to the table given by Dr. De in his article (p. 666), Dāsya is called Prīta (rendered as Faithfulness) and Sakhya is called Preyas (rendered as Friendship).

Kavikarṇapūra's *Alaṃkārakaustubha* is a regular Alaṃkāra treatise but it introduces some ideas of these Vaiṣṇava Ālaṃkārika-s also. Kavikarṇapūra does not give us the classification into Mukhya and Gauṇa Rasa-s, and we miss also Dāsya in his work. He accepts the eight Rasa-s of Bharata, the Śānta and the Vātsalya. To these ten he adds two more, Preman and Bhakti. Preman is the name he gives to the Madhura Rasa, the divine Śṛṅgāra between Kṛṣṇa and the Gopī-s. He considers Citta-drava as its Sthāyin. According to him, this love is not Śṛṅgāra. He also records the view of some who hold Śṛṅgāra as the Rasa between Rādhā and Kṛṣṇa and says that, in that case, Preman will be the *aṅga* of that Śṛṅgāra. But, according to himself, Preman is the *aṅgin*; Śṛṅgāra, its *aṅga*. This Preman, Kavikarṇapūra considers as Love Supreme within which every other Rasa comes:

अथ प्रेमरसः . . . अत्र चित्तद्रवः स्थायी। प्रेमरसे सर्वे रसा अन्तर्भवन्तीत्यत्र महीयानेव प्रपञ्चः। ग्रन्थगौरवभयाद्दिङ्मात्रमुक्तम्। केषांचिन्मते श्रीराधाकृष्णयोः शृङ्गार एव रसः। तन्मतेऽप्येतदुदाहरणं नासङ्गतम्। शृङ्गारोऽङ्गी प्रेम अङ्गम्, अङ्गस्यापि क्वचिदुद्रिक्तता। वयं तु प्रेमाङ्गी, शृङ्गारोऽङ्गमिति विशेषः। तथा च—

उन्मज्जन्ति निमज्जन्ति प्रेम्ण्यखण्डरसत्वतः।
सर्वे रसाश्च भावाश्च तरङ्गा इव वारिधौ॥

Alaṃkārakaustubha, p. 148.

This view of Preman will make it the basic Love which, Bhoja also says, lies at the root, as Mūla-prakṛti, of Rati and Prīti.

The Vāghela king, Viśvanāthasiṃha (A.D. 1853-4), a great devotee of Rāma and the author of a number of works

on Rāma, treats of Bhagavad-Bhakti as a Rasa at the end of his treatise *Sarvasiddhānta* (see Rajendralal Mitra, Notices of MSS., vol. VII, p. 100, No. 2329). It would be interesting to compare his elaboration of this subject with that of the Bengal Vaiṣṇava Ālaṃkārika-s.

Madhusūdana Sarasvatī on Bhakti Rasa

It is a well-known fact that Madhusūdana Sarasvatī, the Advaitic dialectician, was a great devotee of the personal God in the form of Kṛṣṇa. In this role, he has left to us a Stotra, and a treatise on devotion called *Bhagavadbhaktirasāyana*,[1] a work in which the subject is approached from the point of view of the Ālaṃkārika and Bhakti is expounded as a Rasa. Though this Rasa is old and has been dealt with by others, as could be seen from the foregoing survey, the treatment by Madhusūdana Sarasvatī has its own peculiarities.

Generally, the Puruṣārtha-s are said to be four: Dharma, Artha, Kāma and Mokṣa. Madhusūdana Sarasvatī says that Puruṣārtha is really that which is bliss untainted by misery, *duḥkhāsaṃspṛṣṭasukha*, and that if one speaks of four Puruṣārtha-s, one calls the means the end, adopting the common *upacāra* (p. 5). Since devotion to God, Bhagavad-Bhakti, is one of the forms of such unmixed bliss, Bhakti also is a Puruṣārtha:

अतो भगवद्भक्तियोगस्यापि दुःखासंभिन्नसुखत्वेनैव परमपुरुषार्थत्वमित्याह—'निरुपमसुखसंविद्रूपमस्पृष्टदुःखम्' इति। p. 5.

He separates Jñāna and Bhakti and consequently does not include Bhakti in the fourth Puruṣārtha, Mokṣa. He

[1] Benares ed., 1927.

bases himself on the difference in character in aspirants to spiritual salvation, which explains why some take to the path of knowledge, Jñāna, and some to the path of devotion, Bhakti. Firm minds seek the former through cultivated Nirveda, while softer minds tending to be emotional seek the latter:

ततश्च अद्रुतचित्तस्य निर्वेदपूर्वकं तत्त्वज्ञानम्। द्रुतचित्तस्य तु भगवत्कथाश्रवणादिभागवतधर्मश्रद्धापूर्विका भक्तिरिति अवधित्वेन द्वयमप्युपात्तम्। p. 2.

On the basis of certain texts in the *Bhāgavata*, he even says that Jñāna also becomes a means and not an end, a means to the attainment of *citta-prasāda*, which is necessary for Bhakti. This makes Jñāna a Saṃcārin of Bhakti.

अत्र 'मनो यावत् प्रसीदति' (भा. XI. 20. 22) इति भक्तियोग एव ज्ञानावधित्वेन उक्तः। p. 3.[1]

He accepts two kinds of Bhakti, the means and the end, *sādhana* and *phala*. Even as Jñāna can be a means to Bhakti, Bhakti itself, i.e. different forms or stages of it, can be. The

[1] On p. 11 he points out the difference between Bhakti and Brahmavidyā or Jñāna. The two are there for two different kinds of *adhikārin-s*. The common man or anybody as such is a candidate for Bhakti; whereas, only he who has acquired the four *sādhana-s* is eligible for Brahmavidyā. In form also, the two differ: Bhakti is a *savikalpaka-cittavṛtti* and Brahmavidyā is a *nirvikalpaka-cittavṛtti*. In the former, the mind takes the form of God.

On p. 6, he points out to the critics who would not give Bhakti such a supreme and independent status of Puruṣārtha, that they should accept Bhakti as a Puruṣārtha, at least as forming part of the first or the fourth, Dharma or Mokṣa.

bhāgavata-dharma-s like *śravaṇa* and *kīrtana*, which produce *citta-prasāda* and *sattva-śuddhi*, form Sādhana-bhakti (p. 8). Bhakti itself can serve to intensify Bhakti.[1]

The word Bhakti itself is explained by him in a very original manner. All writers explain Bhakti as Rati for God. He does not say this at first. According to him, Bhakti is the *citta* taking the form of the Lord. The *citta* or *antaḥkaraṇa* takes the form of the object it comes into contact with; *bhagavad-ākāratā* is Bhakti.

भजनम् अन्तःकरणस्य भगवदाकारतारूपं भक्तिः ।
द्रुतस्य भगवद्धर्माद्धारावाहिकतां गता ।
सर्वेशे मनसो वृत्तिर्भक्तिरित्यभिधीयते ।। I. 3.

. . . या सर्वेशविषया वृत्तिः भगवदाकारतेत्यर्थः, तदाकारतैव हि सर्वत्र वृत्तिशब्दोऽस्माकं दर्शने; अतः सा भक्तिरित्यभिधीयते । p. 13.

By *karaṇa-vyutpatti*, Bhakti means the *sādhana-s* also.

'भज्यते सेव्यते भगवदाकारम् अन्तःकरणं क्रियते अनया' इति करणव्युत्पत्त्या भक्तिशब्देन श्रवणकीर्तनादि साधनमभिधीयते । p. 8.

Thus the word Bhakti would apply to the Uddīpana-s and the Anubhāva-s also.

Madhusūdana Sarasvatī explains all details, Vibhāva-s, etc. according to his view. The Ālambana-vibhāva is of course the Lord (p. 6):

मुकुन्द इति भक्तियोगस्य विषयनिर्देशः, सर्वान्तर्यामी सर्वेश्वर एव भक्तिरसालम्बनविभाव इति वक्ष्यते ।

[1] On this, see also Upaniṣad Brahmendra's *Upeyanāmaviveka* and my Introduction to it, *ALB*, vol. 29, 1965.

Tulasī, Candana, etc. are the Uddīpana-vibhāva-s; Anubhāva-s are tears of joy or closing of eyes and the like. Regarding the Sthāyin, the older writers give Rati, but Madhusūdana holds the *citta* which has taken the form of the Lord, *bhagavadākāratā*, as the Sthāyin. This Cittavṛtti develops into the Rasa of ineffable bliss.

सकलविषयविमुखमनसः महाभागस्य कस्यचिद् भगवद्गुणगरिम-ग्रन्थनरूपग्रन्थश्रवणजनितद्रुतिरूपायां मनोवृत्तौ सर्वसाधनफलभूतायां **गृहीतभगवदाकारायां** विभावानुभावव्यभिचारिसंयोगेन रसरूपतया विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः इति।

विभावो द्विविधः—आलम्बनविभावः उद्दीपनविभावश्च। तत्र आलम्बनविभावो भगवान्, उद्दीपनविभावः तुलसीचन्दनादिः, अनुभावो नेत्रविक्रियादिः। व्यभिचारिणो भावाः निर्वेदादयः; **व्यक्तीभवद्भगवदा-कारतारूपरसाख्यः स्थायी भावः** परमानन्दसाक्षात्कारात्मकः प्रादुर्भवति; स एव भक्तियोग इति; तं परमं निरतिशयं पुरुषार्थं वदन्ति रसज्ञाः।

p. 4.

It must be noted here that, though Madhusūdana Sarasvatī distinguishes Śānta and Bhakti as essentially different, he still gives Nirveda or *sakalaviṣayavimukhamanaskatā* (Vairāgya) as a condition precedent even to the Uddīpana-vibhāva. This would however make Śānta an *aṅga*. Though he gives his Sthāyin for Bhakti as *bhagavadākāra-cittavṛtti*, there does not seem to be any great difference between this and Bhagavad-Rati. For, he holds that the result of this Cittavṛtti, its *phala*, is intense love for God. *bhagavadviṣayaka-premaprakarṣo bhaktiphalam* (page 11). On page 16, he says that this molten state of the mind is called Praṇaya, Anurāga, Sneha, etc. which are all names of Rati.

इयमेव द्रवावस्था प्रणयानुरागस्नेहादिशब्दैरपि संकीर्त्यते । p. 16.

According to Madhusūdana Sarasvatī, the Ālambana of Bhakti is God; the Rasa realized, Paramānanda, is God; and the Sthāyin, the mind which has taken God's form, is also God. How is this to be explained? He says that God, the Ālambana, is independent and is the *bimba* (form) of which the Sthāyin in us is the *pratibimba* (reflection). The form of God is ineffable bliss.

भगवान् परमानन्दस्वरूपः स्वयमेव हि ।
मनोगतस्तदाकाररसतामेति पुष्कलम् ॥ I. 10, p. 18.

बिम्बमेव ह्युपाधिनिष्ठत्वेन प्रतीयमानं प्रतिबिम्बमित्युच्यते । परमानन्दश्च भगवान् मनसि प्रतिबिम्बितः स्थायिभावतामासाद्य रसतामापादयतीति भक्तिरसस्य परमानन्दरूपत्वं निर्विवादम् । नाप्यालम्बनविभावस्थायिभावयोरैक्यम्, बिम्बप्रतिबिम्बभावत्वेन भेदस्य व्यवहारसिद्धत्वात्, ईशजीवयोरिव । p. 18.

He then recognizes that the following Bhāva-s can become Sthāyin-s and Rasa-s. 1. Kāma becoming Saṃbhoga and Vipralambha; 2. Krodha becoming Dveṣa as in Śiśupāla and Kaṃsa; 3. Bhaya; 4. Sneha (Dāsya, Sakhya, Vātsalya, and Preyas); 5. Harṣa becoming love for Kṛṣṇa; 6. Hāsa; 7. Vismaya; 8. Utsāha (Dayā, Dāna and Dharma); 9. Śoka; 10. Jugupsā; and 11. Śama (II. 25-6). Of these, according to him, Dharma-vīra, Dayā-vīra, Bībhatsa and Śama are not part of Bhakti Rasa (II. 27-8). Similarly Dveṣa born of Īrṣyā and Bhaya are not part of Bhakti (II. 29). So also Raudra and Bhayānaka are never *aṅga-s* of Bhakti (II. 30):

धर्मवीरो दयावीरो बीभत्सः शान्त इत्यमी ।
अतो न भक्तिरसतां यान्ति भिन्नास्पदत्वतः ।।
ईर्ष्याजभयजद्वेषौ भगवद्विषयावपि ।
न भक्तिरसतां यातः साक्षाद् द्रुतिविरोधतः ।। II. 28-9.

The feelings of the Lord's foes like Śiśupāla and Kaṃsa, *dveṣa* and *bhaya* (Raudra and Bhayānaka), cannot become Bhakti; possibly, in the next birth, they may lead to the manifestation of Bhakti Rasa in them:

रजःप्रबलसत्त्वांशादीर्ष्याजद्वेषमिश्रिता ।
मनोवृत्तिः परानन्दे चैद्यस्य न सुखायते ।।
तमःप्रबलसत्त्वांशाद् भीतिजद्वेषमिश्रिता ।
मनोवृत्तिः परानन्दे कंसस्य न सुखायते ।।
तयोर्भाविशरीरे तु प्रतिबन्धक्षये सति ।
सैव चित्तद्रुतिर्भक्तिरसतां प्रतिपद्यते ।। II. 53-5.

The rest could mix with (*vyāmiśra*) and form part of Bhakti (II. 31-3) but Śṛṅgāra, Vātsalya and Preyas can become pure Bhakti Rasa-s themselves (II. 35):

विशुद्धो वत्सलः प्रेयानिति भक्तिरसास्त्रयः ।
रसान्तरामिश्रितास्ते भवन्ति परिपुष्कलाः ।।

As pointed out already, he is of the opinion that Śānta Rasa and Mokṣa Puruṣārtha are for *adruta-citta-s* and that both differ from Bhakti which is a separate Puruṣārtha. Hence he excludes Śānta from Bhakti. But as can be seen in the earlier section, the Bhakti Rasa scheme of Bopadeva, Rūpa and others, admits Śānta in Bhakti. This, the author of the gloss on

Madhusūdana Sarasvatī also points out. Madhusūdana Sarasvatī rules out from the scope of Bhakti, Dharma-vīra and Dayā-vīra because their Ālambana-s differ; Raudra and Bhaya are against love and Dveṣa cannot produce any Druti. When Bopadeva accepts all the others as being subservient to Bhakti, he takes them however as figuring in the stories of the Lord, in the different characters that come into contact or conflict with the Lord, and not necessarily in the devotees of the Lord only:

विष्णोर्विष्णुभक्तानां वा चरित्रस्य नवरसात्मकस्य श्रवणादिना जनितश्चमत्कारो भक्तिरसः । p. 167.

Thus Raudra is illustrated by Hiraṇyakaśipu and Bhayānaka by Kaṃsa, following the statement in the *Bhāgavata* that kinsmen, friend or foe, everybody attained the Lord through the feeling and attitude through which he became *engrossed with the thought of the Lord*:

कामाद् द्वेषाद् भयात् स्नेहाद् यथा भक्त्येश्वरे मनः ।
आवेश्य तदघं हित्वा बहवस्तद्गतिं गताः ।।
गोप्यः कामाद्भयात् कंसो द्वेषाच्चैद्यादयो नृपाः ।
संबन्धाद् वृष्णयः स्नेहाद् यूयं भक्त्या वयं विभो ।।
VII. 1. 29-30.

But, as shown above, the approach of Madhusūdana Sarasvatī and his very conception of the main Bhakti Rasa and its subsidiary Rasa-s are different.

Those who did not accept Bhakti as a separate Rasa considered it as a Bhāva, a variety of Rati, the object of which was God: *devādiviṣayā ratiḥ*. To these writers, Madhusūdana Sarasvatī replies that this Bhāva-Rati described as

devādiviṣayā refers to Rati for the lesser gods. Rati for the one Supreme Being is a Rasa.

रतिर्देवादिविषया व्यभिचारी तथोर्जितः ।
भावः प्रोक्तो रसो नेति यदुक्तं रसकोविदैः ।।
देवान्तरेषु जीवत्वात् परानन्दाप्रकाशनात् ।
तद्योज्यम्; परमानन्दरूपे न परमात्मनि ।। II. 75-6.

If Krodha, Śoka and Bhaya, which are not directly states of happiness could become Rasa-s, on the ground of experience, how can Bhakti which is directly and a thousandfold blissful be denied the character of Rasa? (II. 79-80).

Bhakti Rasa is the real Rasa, since it is here that one has the ineffable bliss that is not tainted by even the least sorrow. Śṛṅgāra and other Rasa-s cannot mean this bliss and are therefore inferior; they are like glow-worms; Bhakti is the very Sun.

कान्तादिविषया वा ये रसाद्यास्तत्र नेदृशम् ।
रसत्वं पुष्यते पूर्णसुखास्पर्शित्वकारणात् ।।
परिपूर्णरसा क्षुद्ररसेभ्यो भगवद्रतिः ।
खद्योतेभ्य इवादित्यप्रभेव बलवत्तरा ।। II. 77-8.

The Māyā Rasa

The acceptance of Śānta gave rise in later times to another controversial Rasa called Māyā. Just as there is the possibility of depicting the Śānta Rasa with psychological, religious and metaphysical concepts like Jñāna, Bhakti, Śama, Dama, Saṃtuṣṭi, etc. there is also the possibility of depicting the Māyā Rasa by showing the *jīvātman* enmeshed in *saṃsāra*

as a result of *mithyājñāna* or *avidyā*, with characters such as Kāma, Krodha and Lobha. Even as Śānta is the Rasa of the state called *nivṛtti*, Māyā is the Rasa of the state called *pravṛtti*. In a philosophical drama, the Rasa from which the hero escapes into the Śānta, is Māyā. The *Rasataraṅgiṇī* of Bhānudatta argues:

चित्तवृत्तिः द्विधा—प्रवृत्तिर्निवृत्तिश्च । निवृत्तौ यथा शान्तरसः, तथा प्रवृत्तौ मायारस इति प्रतिभाति । ch. 7.

He points out how this Māyā cannot be identical with or included in Rati in its Bhāva form, as indeed it appears in the illustrative verse cited. If it is so, of what Rasa would that Rati-bhāva be a Vyabhicārin? Not of any one of the eight Rasa-s; it cannot be of Śṛṅgāra, for, we see in it one of its opposite Rasa, Bībhatsa; all the mutually antagonistic Rasa-s are present in the case of Māyā. For this reason, it cannot be argued that Māyā Rasa is the common name of all the eight Rasa-s which are its various forms, because this would obviate the need for Śānta Rasa.[1] Rati and the seven other Sthāyin-s become the Vyabhicārin-s

[1] In the Venkatesvara Press ed. of 1914, it is wrongly printed here that Śānta would be reduced to a Rasa-ābhāsa:

शान्तरसस्य तर्हि रसाभासत्वापत्तेः ।

But the correct reading available in the old lithograph ed. of Banaras 1885 with Gaṅgārāma Jaḍi's commentary is:

शान्तरसस्य तर्हि रसाभावत्वापत्तेः । p. 83.

The view that Māyā may be a comprehensive Rasa common to all Rasa-s covers only the eight Rasa-s, and not Śānta which is its direct opposite, and will thus fall outside. In fact, Viśveśvara, who reproduces the passage from Bhānudatta and naturally felt difficulty in following the words here changes these words alone as follows: शान्तस्य बहिर्भावापत्तेः । *Rasacandrikā*, p. 68.

of this Rasa of Māyā. The exact position however seems to be that instead of Śānta being obviated, Māyā Rasa will be rendered superfluous; for, it is one established in Śānta who will see all these eight, Rati, etc., as Māyā, and that realization will be a Vibhāva of Śānta, forming part of Viveka:

किंतु विद्युदिव रतिहासशोकक्रोधोत्साहभयजुगुप्साविस्मयास्तत्र उत्पद्यन्ते विलीयन्ते च। तेन तत्र व्यभिचारिभावा इति।

The Sthāyin of this Rasa is Mithyājñāna.

लक्षणं च प्रबुद्धमिथ्याज्ञानवासना माया रसः। मिथ्याज्ञानमस्य स्थायिभावः। विभावाः सांसारिकभोगार्जकधर्माधर्माः। अनुभावाः पुत्र-कलत्रविजयसाम्राज्यादयः।

The *Rasadīrghikā* of Vidyārāma, composed in A.D. 1650, describes the Māyā among the Rasa-s:

ततो हास्यादिमायान्तरसानां वर्णनं क्रमात्।

—BORI MS., Descriptive Catalogue, XII. 210.

The *Haṃsavilāsa*, a Tāntric work by Haṃsamiṭṭhu, of the former half of the 18th century A.D., accepts Māyā as the tenth Rasa, with Mithyājñāna as its Sthāyin (GOS 81, p. 253).

The *Mandāramaranda-campū* follows the *Rasataraṅgiṇī* and describes the Māyā Rasa of *pravṛtti* as well as the Śānta Rasa of *nivṛtti* (KM 52, p. 106).

Viśveśvara, in his *Rasacandrikā*, sets forth the arguments in the *Rasataraṅgiṇi* as the *pūrvapakṣa* and refutes the possibility of Māyā being a Rasa. Mithyājñāna, mentioned as its Sthāyin, is always in a fully developed form and there is

therefore no question of its developing into a state of Rasa. If this Rasa is conceded, anything read in poetry would be Rasa, and there would be no basis for distinguishing Vyabhicārin and Sthāyin:

मिथ्याज्ञानवासनायाश्च सर्वदापि प्रबुद्धत्वाद् । काव्यादिभ्यो जायमानस्य विषयज्ञानमात्रस्य रसत्वापत्तेश्च । तत्र चमत्कारस्याननुभूयमानत्वात्, व्यभिचारिस्थायिभावानां व्यवस्थानुपपत्तेश्चेति दिक् ।

KSS 53, 1926, p. 69.

Ciramjīvibhaṭṭācārya also cites the *Rasataraṅgiṇī* on Māyā Rasa and criticizes it:

अत्रेदं चिन्त्यं—मायाया अनादित्वेन अजन्यत्वाद् रसत्वासंभवः । रसास्तु सर्वे जन्या एव । कथं वा कथयेद् मिथ्याज्ञानादिः मायायाः कारणमिति, शास्त्रविरुद्धत्वात् । वस्तुतस्तु आलंकारिकाणां मते रसो नित्यः आनन्दरूपः । अतोऽस्य ब्रह्मस्वरूपत्वेन मायाया रसत्वासंभवः । माया हि तुच्छा विनाशशालिनी ब्रह्मभिन्नैवेति दिक् । अत एव प्राचीनसांप्रदायिकैरपि नवैव रसाः कथिताः ।

Kāvyavilāsa, Princess of Wales Sarasvati Bhavana Texts, 16, p. 10.

This scholastic criticism, which goes into some of the features of the concept of Māyā as accepted in metaphysics, does not meet the question properly. If it is argued that Rasa is *nitya*, *ānandarūpa* and hence of the form of the Brahman, and consequently Māyā which is different from Brahman cannot be a Rasa, how does the author propose to explain Śṛṅgāra, etc. as Rasa-s? They all come under Māyā. If a portrayal of Bībhatsa, Bhayānaka and Raudra can be Rasa, why not Māyā? One argument mentioned by the advocate of the Māyā Rasa is this: As an opposite of the Śānta Rasa,

a Māyā Rasa is possible; but let it not be a unitary Rasa; let it be the common name of all the eight Rasa-s. This can be countered by saying that as it is made up of Śṛṅgāra and the seven other Rasa-s, any given specimen presenting a mundane activity can be called by one of the eight names (Śṛṅgāra, etc.) and it is not necessary to have Māyā as a separate Rasa, as it is only the common name of all the eight mundane Rasa-s of *pravṛtti*. Suppose, in a philosophical, or religious play, *pravṛtti* and *nivṛtti* are portrayed; under the former, Kāma, Krodha, etc. will be portrayed as developing into Śṛṅgāra, Raudra and other Rasa-s. To us who see it with unenlightened minds, the several parts will appeal as Śṛṅgāra, Raudra and so on; we will never realize them as Māyā; if we do, we shall be sitting along with the chosen few, the *jñānin-s* who alone see Māyā in all those Rasa-s; and to them, this Māyā will not produce *citta-saṃvāda* or *rasāsvāda*; only the opposite, Śānta, will produce response in them. Therefore, practically speaking, there is no necessity for a Māyā Rasa.

The Kārpaṇya Rasa

Along with the Laulya, which Abhinavagupta had already mentioned, Bhānudatta examines if Kārpaṇya can be a Rasa. He mentions Spṛhā as its Sthāyin. The argument for rejecting this is the same as that used by Abhinavagupta for rejecting Laulya. Even as a development of Laulya can only become Hāsya, development of Kārpaṇya also will become Hāsya. (*RT*, ch. 5, p. 125).

The Vrīḍanaka Rasa

The *Anuyogadvāra-sūtra* of the Jains, which was mentioned previously in the section on the Śānta Rasa, gives nine

Kāvya Rasa-s, in which list, Bhayānaka is omitted and in its place is found a new Rasa called Vrīḍanaka, which can be rendered as 'modesty' (Āgamodaya Samiti Series ed. with Maladhāri Hemacandra's Sanskrit gloss, p. 134):

णव कव्वरसा पण्णत्ता, तं जहा—
वीरो सिंगारो अब्भुओ अ रोद्दो अ होइ बोद्धव्वो।
वेलणओ बीभच्छो हासो कलुणो पसंतो अ ॥

The commentary of Maladhāri Hemacandra[1] explains that Vrīḍanaka is the Rasa of Bashfulness, that some give in its place Bhayānaka as a Rasa and that this Bhayānaka is included in Raudra and hence not mentioned separately.

व्रीडयति लज्जामुत्पादयति लज्जनीयवस्तुदर्शनादिप्रभवो मनोव्यलीकतादिस्वरूपो व्रीडनकः। अस्य स्थाने भयजनकसंग्रामादिवस्तुदर्शनादिप्रभवः भयानको रसः पठ्यतेऽन्यत्र । स चेह रौद्ररसान्तर्भावविवक्षणात् पृथङ् नोक्तः।

In defining it, however, the text includes a verse in which we find Bhayānaka described rather than Raudra, to explain which the commentator says that the text describes not Raudra as such, but describes it through its effect, Bhaya. The Lakṣaṇaśloka is:

भयजननरूपशब्दान्धकारचिन्ताकथासमुत्पन्नः।
संमोहसंभ्रमविषादमरणलिङ्गो रसो रौद्रः॥ (छाया)

[1] The commentator's date is the end of the 11th cent. and early part of the 12th. He wrote his *Jīvasamāsa* in A.D. 1107 and *Bhavabhāvanā* in A.D. 1113 (Winternitz *History of Indian Literature*, English translation, II, p. 589). He is different from the author of the *Kāvyānuśāsana*.

The illustration is however for Raudra proper:

भ्रुकुटीविडम्बितमुख संदष्टोष्ठ इत आकीर्णरुधिर ।
हंसि पशुं असुरनिभ भीमरसित अतिरौद्र रौद्रोऽसि ।।

The commentator explains that though the Lakṣaṇa-śloka means only the Bhayānaka Rasa, it has to be taken as referring to the cause of Bhayānaka, Raudra also:

ननु भयजनकरूपादिभ्यः समुत्पन्नः संमोहादिलिङ्गश्च भयानक एव भवति, कथमस्य रौद्रत्वम्; किंतु पिशाचादिरौद्रवस्तुभ्यो जातत्वाद् रौद्रत्वमस्य विवक्षितमित्यदोषः। . . .रौद्रो रसः, सोऽप्युपलक्षणत्वादत्रैव द्रष्टव्यः, अन्यथा च निरास्पद एव स्यात् । अत एव रौद्रपरिणामवत्पुरुषचेष्टाप्रतिपादकमेव उदाहरणं दर्शयिष्यति । भीतचेष्टाप्रतिपादकं तु तत् स्वत एव अभ्यूह्यमित्यलं प्रसङ्गेन ।

If the number of Rasa-s is to be reduced by omitting the Rasa-s which are produced by other Rasa-s or the Rasa-s which are the causes of other Rasa-s, we shall arrive at four Rasa-s, proceeding on the basis of Bharata's indication of the *kāraṇa-kārya-bhāva* existing among the eight Rasa-s, *śṛṅgārāddhi bhaveddhāsyaḥ*, etc. Such a process of reducing the number is illogical. There is no reason why the causal Rasa should be retained and the effected Rasa dismissed and why it should not be *vice versa*.

Coming to the Vrīḍanaka Rasa, the definition and illustration are as follows:

विनयोपचारगुह्यगुरुदारमर्यादाव्यतिक्रमोत्पन्नः ।
व्रीडनको नाम रसो लज्जाशङ्काकरणलिङ्गः ।।

यथा—

किं लौकिककरणीयात् लज्जनीयतरमिति लज्जितास्मि ।
विवाहे गुरुजनो परिवन्दते वधूनिवसनम् ॥ (छाया)

According to the gloss, this is a verse addressed by a prospective bride to her maid. The reference in it is to a provincial marriage custom according to which, elderly men and women including the father-in-law and the mother-in-law, pay their respects to the *sari* and the person of the bride after the nuptial night. The bride is taken round and elders revere her for her chastity. The thought of the elders revering her produces a sense of shyness in the bride's heart.[1]

This, however, is a mere Vyabhicārin and hardly a Rasa. Vrīḍā of the same description is given by Bharata as one of the thirty-three Vyabhicārin-s.

The Citra Rasa

The question of the mutual compatibility or otherwise among the Rasa-s has been discussed by Ānandavardhana in *Dhva. Ā*, III, and all later writers have followed him on this. Where mutually friendly Rasa-s are brought together, the principle of one being the main and the other or others

[1] Umāsvāti mentions Vrīḍā as Lajjā in his *Praśamarati*, v. 106:

आदावत्यभ्युदया मध्ये शृङ्गारहास्यदीप्तरसा : ।
निकषे विषया बीभत्सकरुणलज्जाभयप्राया: ॥

Here Dīpta means Vīra; Bharata himself calls Vīra by that name. It is interesting to see in this verse the idea that eventually Śṛṅgāra ends in Bībhatsa, Hāsya in Karuṇa and Lajjā and Vīra in Bhayānaka Rasa.

subsidiary and helpful to it—*aṅgāṅgi-bhāva*—and the interposing of a friendly Rasa to bridge an incompatible one, —all this has been accepted by writers. There was, however, a very late writer named Gaṅgādhara who propounded a novel view that where incompatible Rasa-s come together, it would be a case of Citra Rasa. The work where this writer propounded this view is not known; but Prabhākara (A.D. 1583) makes a reference in his *Rasapradīpa*,[1] to this peculiar view and to his having refuted it in his *Alaṃkārarahasya*.

इति काव्ये नवेति विवेचितं मया अलंकाररहस्ये । एतेषां च विरोधाविरोधचिन्ता, विरोधस्थले गङ्गाधरोक्तचित्ररसनिराकरणं च तत्रैव द्रष्टव्यम् । p. 39.

This Citra Rasa of Gaṅgādhara is thus different from a case like Śānta or Bhakti or Māyā of which other Rasa-s or Sthāyin-s become Vyabhicārin-s, and while discussing which Abhinavagupta and Madhusūdana Sarasvatī have used the analogy of *pānaka* drink to explain *citra-rūpa*:

अन्ये तु पानकरसवदविभागं प्राप्ताः सर्व एव रत्यादयः अत्र (शान्ते) स्थायिन इत्याहुः । *Abhi. Bhā.*, GOS, I, p. 337.

रसान्तरविभावादिसंकीर्णा भगवद्रतिः ।
चित्ररूपवदन्यादृग्रसतां प्रतिपद्यते ।।

Bhagavadbhaktirasāyana, II. 73.

In the case of Śānta, Abhinavagupta refutes the possibility of a 'cocktail' in Rasa; in Bhakti, Madhusūdana Sarasvatī accepts the composite form in cases where other Rasa-s like Hāsya figure in a subsidiary manner, but mentions also the pure form of Bhakti as in great sages like Sanaka.

[1] Princess of Wales Sarasvati Bhavan Texts 12.

VII

The Varieties of the Same Rasa

The first Rasa, Śṛṅgāra, has two phases, Saṃbhoga and Vipralambha, the two *adhiṣṭhāna-s*, as Bharata says, of Śṛṅgāra. There is a peculiar view in this connection propounded by king Haripāladeva, who was mentioned above in the section on the Śānta Rasa, as holding two Rasa-s called the Śānta and the Brāhma. Haripāla accepts thirteen Rasa-s: the eight of Bharata, Śānta and Vātsalya and three new Rasa-s, Saṃbhoga, Vipralambha and Brāhma. The peculiarity of the Brāhma Rasa and its difference from Śānta have already been explained.

शृङ्गारो हास्यनामा च बीभत्सः करुणस्तथा ।
वीरो भयानकाह्वानो रौद्राख्योऽद्भुतसंज्ञकः ॥
शान्तो ब्राह्माभिधः पश्चाद् वात्सल्याख्यमतःपरम् ।
संभोगो विप्रलम्भः स्याद् रसास्त्वेते त्रयोदश ॥

Madras MS., p. 16.

Haripāla has three different Rasa-s: Śṛṅgāra, Saṃbhoga and Vipralambha. He considers them separate, since, according to him, their characters differ essentially. He thus argues his case against the ancients:

संभोगो विप्रलम्भश्च ब्राह्मश्चेति त्रयो रसाः ।
अतिरिक्ता उदीर्यन्ते हरिपालमहीभुजा ॥

तत्रेयं वासना (?) पूर्वैः संभोगो विप्रलम्भकः।
शृङ्गारस्यैव भेदौ द्वौ कथितौ—तदसांप्रतम्॥
अनित्यस्तत्र शृङ्गारः क्व (क्वा) चित्को दृश्यते यतः।
पशुपक्षिमृगाद्येषु यतश्च न विलोक्यते॥
सर्वजन्तुषु दृश्यत्वात् संभोगस्यास्ति नित्यता।
अतोऽभ्यधायि संभोगो रसः शृङ्गारकः (तः) पृथक्॥
उज्ज्वलः शुचिरित्युक्त : शृङ्गारो हर्षवर्धनः।
मलिनो दुःखकारी च विप्रलम्भोऽप्रियावहः॥
अतः शृङ्गारतो भिन्नो विप्रलम्भ उदाहृतः।
भयानकस्य वीरस्य जन्यस्य जनकस्य च।
यो भेदो विप्रलम्भस्य संभोगस्य च स स्मृतः॥ p. 18.

Śṛṅgāra has always been considered as *ujjvala* and *śuci*, a Rasa of men of cultivated taste and of sophisticated nature, the *uttama-prakṛti-s*. Therefore, in course of time, *śuci* and *ujjvala* became synonyms of Śṛṅgāra. In an unsophisticated rustic, there is Śṛṅgāra but only in a way. The ancients also consider that love in rustics, birds and beasts is not Rasa, but only its semblance, *rasābhāsa*. Therefore, love as understood by the word Śṛṅgāra is *anitya* and *kvācitka*, being present only in high class individuals. But love of a kind which is the joy a pair derives mutually is present in all living beings, rustics, birds and beasts. This love need not be called Śṛṅgārābhāsa; it may be separated into a distinct Rasa and called Saṃbhoga.

More striking is Haripāla's view regarding Vipralambha. Since both Śṛṅgāra and Saṃbhoga are of a pleasurable nature, and Vipralambha is essentially of a painful nature, the latter is a separate Rasa. If Śṛṅgāra is *śuci* and *ujjvala*, Vipralambha is *malina*. Vipralambha may be due to Śṛṅgāra

or Saṃbhoga. This cause-effect relationship between Śṛṅgāra and Vipralambha is no proof of their essential identity. The two differ as much as Vīra and Bhayānaka, of which the former produces the latter.

If love among higher classes is different from rustic love, and love among birds and animals, equally do the separations, Vipralambha-s, in the two cases differ. Strictly speaking, Haripāla should have two Rasa-s for love in separation.

Haripāla gives Āhlāda as the Sthāyin of Śṛṅgāra, Rati of Saṃbhoga and Arati of Vipralambha:

> आह्लादः प्रथमं . . . . .
> . . . . प्रीत्यरती तथा ।
> प्रत्येकं स्थायिनो भावाः क्रमात् प्रत्येकमीरिताः ॥ p. 17.

The ancients were not unaware of the painfulness of Vipralambha, but they did not consider it, on this score, as a separate Rasa. Autsukya or longing is at the root of Vipralambha. This longing is only a kind of Rati. Arati can only be an intermediate state in the ten *avasthā-s* of love and it is not the basic state of mind that persists throughout Vipralambha. The slender line of Rati runs through the state of Vipralambha; and if this Rati is not accepted in Vipralambha, as its Sthāyin, there can be no difference between Vipralambha and Karuṇa. The *Rasakalikā* of Rudrabhaṭṭa argues that Rati is not of the form of happiness, since Vipralambha is far from being pleasurable.

> आनन्दात्मकत्वं रतेः कैश्चिदुक्तम्, तच्चिन्त्यम् । विप्रयोगादेः आनन्दात्मकत्वस्य अयोगात् । p. 7.

The *Rasakalikā* however does not separate Vipralambha as a distinct Rasa, but takes it, as all do, as a phase of Śṛṅgāra only. It agrees with Haripāla in finding Vipralambha as standing in the way of accepting Rati to be of the nature of pleasure. Rati will thus be, according to the *Rasakalikā*, a state of pleasure as well as pain. Viprayoga, though apparently and immediately painful, is ultimately a state of pleasure. The very life of Rati is a certain longing; and this exists in Saṃbhoga as well as in Vipralambha. That it constitutes the life of Rati is seen from what Kālidāsa and Māyurāja say: *ratim ubhayaprārthanā kurute* (*Śākuntala*) and *premāsamāptotsavam* (*Tāpasavatsarāja*). Therefore, Vipralambha is an aspect of Śṛṅgāra only, and of Vipralambha also, Rati is the Sthāyin.

विप्रलम्भे रतिरेव स्थायी . . . विप्रकर्षेऽपि रतेः स्वतः सिद्धत्वात् ।

Alaṃkārakaustubha.

To match its opinion that Rati is not unmixed pleasure, the *Rasakalikā* says that Rasa itself is of the nature of both pleasure and pain; but of this more in a further section.

To return to Haripāla's Saṃbhoga Rasa, he postulated this for the love of those who are not *uttama-prakṛti-s*. The love of birds and beasts described so largely in the Kāvya-s, which was known by the term *rasābhāsa*, comes under Haripāla's Saṃbhoga Rasa. Vidyādhara, the author of the *Ekāvalī*, refuses to recognize that the love of birds and beasts is *rasābhāsa*. He says that their love also is Rasa. If it is said that the birds and beasts do not consciously enjoy or enjoy in such a manner as cultivated men and women do, such knowledge and cultivated taste, Vidyādhara says, is irrelevant. Why should the subject know what it is enjoying or how it enjoys, provided it enjoys? Kumārasvāmin cites this view of Vidyādhara in his commentary on the *Pratāparudrīya*:

अत्र तिरश्चोः पारावतयोः कलाकौशलाभावेन तदीयशृङ्गारस्य विभावादिपरिपूर्त्यभावाद् आभासत्वं द्रष्टव्यम्[1]। रस एवायं नाभास इति केचित्। तदुक्तं **विद्याधरेण**—विभावादिसंभवो हि रसं प्रति प्रयोजकः, न विभावादिज्ञानम्। ततश्च तिरश्चामस्त्येव रसः।

ed. V. Raghavan, Sanskrit Education Society, p. 187.

Earlier than Kumārasvāmin, Siṃhabhūpāla noticed this view of Vidyādhara, and as a staunch follower of the accepted tradition, criticized it. The discussion in his *Rasārṇavasudhākara* is too long to be quoted in full. (TSS ed., pp. 206-9) Vidyādhara's view is thus stated:

अपरे तु रसाभासं तिर्यक्षु प्रचक्षते। तद् न परीक्षाक्षमम्। तेष्वपि भावादिसंभवात्। विभावादिज्ञानशून्यास्तिर्यञ्चो न भाजनं भवितुमर्हन्ति रसस्येति चेद् न। मनुष्येष्वपि केषुचित् तथाभूतेषु रसविषयाभासप्रसङ्गात्। अत्र विभावादिसंभवोऽपि रसं प्रति प्रयोजकः, न विभावादिज्ञानम्। ततश्च तिरश्चामस्त्येव रसः।

The criticism of Siṃhabhūpāla is that Śṛṅgāra is essentially a Rasa of subjects, Ālambana-s, who are *śuci* and *ujjvala*; it is not enough if, according to their own conditions, birds and beasts do have a consciousness of their love and its art; it is a question of *aucitya*. How can a human being, who alone is Sāmājika for poetry and drama, have *cittasaṃvāda* in such cases? The terms Vibhāva, etc. do not apply in the case of love among birds and beasts; the emotional conditions there are called only *kāraṇa*, *kārya*, etc. Says Siṃhabhūpāla:

[1] That love among birds and beasts has less of art and is less poetic may not be accepted at all by biologists.

अथ स्वजातियोग्यधर्मैः करिणां करिणीं प्रति विभावत्वमिति चद् न । तस्यां कक्ष्यायां करिणां करिणीरागं प्रति कारणत्वम्, न पुनः विभावत्वम् ।

किंच जातियोग्यैर्धर्मैः वस्तुनो न विभावत्वम्, अपि तु भावकचित्तोल्लासहेतुभी रतिविशिष्टैरेव ।

किंच विभावादिज्ञानं नाम औचित्यविवेकः, तेन शून्याः तिर्यञ्चो न विभावतां यान्ति । . . . विवेकरहितजनोपलक्षणम्लेच्छगतस्य रसस्य आभासत्वे स्वेष्टावाप्तेः ।। *Rasārṇavasudhākara*, pp. 206-7.

Consistent with this argument, Siṃhabhūpāla says that *anaucitya* is the only cause of a Rasa becoming its *ābhāsa*; that this *anaucitya* is of two kinds, *asatyatva* and *ayogyatva*, and that in trees and other aspects of nature which are described in love-images, the Rasa is *ābhāsa* by reason of *asatyatva* and in rustics, low people, and birds and beasts, the Rasa is *ābhāsa* by reason of *ayogyatva*.

आभासता भवेदेषामनौचित्यप्रवर्तिनाम् ।
असत्यत्वादयोग्यत्वाद् अनौचित्यं द्विधा भवेत् ।।
असत्यत्वकृतं तत् स्याद् अचेतनगतं तु यत् ।
अयोग्यत्वकृतं प्रोक्तं नीचतिर्यङ्नराश्रयम् ।।

Rasārṇavasudhākara, pp. 141-2.

Kumārasvāmin does not refute Vidyādhara, and Rājacūḍāmaṇidīkṣita fully agrees with Vidyādhara. After reproducing the *Ekāvalī*, Rājacūḍāmaṇi says that if the *Kāvyaprakāśa* is not wrong in illustrating Bhayānaka Rasa with the verse *grīvābhaṅgābhirāmaṃ*, etc. describing fear in a deer, it is Rasa in birds and animals, and not *rasābhāsa*:

अत एव काव्यप्रकाशिकायां 'ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टिः . . .' इति श्लोकेन भयानकरसः तिर्यग्विषयगततया उदाहृत इत्याहुः । *Kāvyadarpaṇa*, Vani Vilas ed., chapter 4, pp. 211-12.

Possibly, Siṃhabhūpāla would reply to Rājacūḍāmaṇi that the Rasa in question is only Śṛṅgāra, and *aucitya-viveka* was spoken of only regarding this Rasa and its *ābhāsa*. He might even add that Bhayānaka is, by its very definition, a Rasa of *nīca-prakṛti-s*, etc. But would he accept that other Rasa-s in birds and beasts are not *ābhāsa* and should a distinction be made among the Rasa-s?

Haripāla's contribution to this controversy is the creation of a Saṃbhoga Rasa for rustics, aborigines, birds, beasts, etc.

Of Vipralambha, according to the traditional conception, four forms are usually given: Pūrvānurāga or Ayoga, Māna, Pravāsa and Karuṇa. Regarding these four forms of love in separation, a peculiar view expounded by Bopadeva and Hemādri must be noted. They do not accept Karuṇa-vipralambha, which they say is just Karuṇa; also they do not consider Śāpa-vipralambha, mentioned by Mammaṭa as a separate form, and take it as part of Pravāsa, even as Bhoja and others do. But they present for the first time the fourth form of Vipralambha as Vaicitya, being completely absent-minded or oblivious of each other, even when the two are together, by reason of flurry, excess of love, etc.

विप्रलम्भमाह । विप्रलम्भेति। स चतुर्धा पूर्वानुराग-मान-प्रवास-वैचित्यभेदात् । . . . यत्र तु संनिकर्षेऽपि प्रियः प्रिया वा विभ्रमवशात् स्वरूपमपि विस्मरति स वैचित्यविप्रलम्भः। स च प्राग्भ्यः त्रिभ्यो भिन्न एव, तल्लक्षणाभावात् ।

Bhāgavatamuktāphala with *Kaivalyadīpikā*, pp. 185-6.

Apart from the illustrations from the *Bhāgavata* given in the body of the *Muktāphala*, the commentary mentions also canto 9 of the *Naiṣadhīyacarita* (vv. 103-21) as depicting this Vaicitya-vipralambha. In the end of the chapter again the

commentary says that this original idea of Bopadeva, the Vaicitya-vipralambha must be accepted:

तस्माद्वैचित्यरूपं विप्रलम्भस्य भेदान्तरमवश्यमभ्युपेतव्यम् ।
अयमेवात्र विदग्धबुद्धेराचार्यस्याभिप्राय: ।। p. 217.

This is of course a unique idea of Bopadeva, as no regular Ālaṃkārika has followed it or even noticed it, but within the fold of the Vaiṣṇava Ālaṃkārika-s of Bengal, Rūpa accepts this Vaicitya as one of the four forms of Vipralambha. See *Ujjvalanīlamaṇi*, KM ed., pp. 416, 449-50, where he mentions also his source as Bopadeva. But, unlike Bopadeva, Rūpa includes Karuṇa-vipralambha under Pravāsa, not Karuṇa Rasa (p. 458). For, as Jagannātha says, it is not the physical but mental contiguity or distance that is of the sesence of Saṃyoga or Viyoga:

तस्माद् द्वाविमौ संयोगवियोगाख्यौ अन्त:करणवृत्तिविशेषौ ।
RG, p. 34.

Hence Jagannātha does not attach any importance to the old classification of Vipralambha into five forms, Pravāsa, etc.

इमं (विप्रलम्भं) च पञ्चविधं प्राञ्च: प्रवासादिभिरुपाधिभिराम-नन्ति । तं च प्रवासाभिलाषविरहेर्ष्याशापानां विशेषानुपलम्भान्नास्माभि: प्रपञ्चिता: ।
RG, p. 35.

Śāpa is generally included under Pravāsa by those who accept Karuṇa as the fourth form of Vipralambha. Even the authors of the *Daśarūpaka* and *Avaloka*, who do not accept Karuṇa-vipralambha, mention Śāpa only as a sub-variety of Pravāsa. The only noteworthy writer to mention Śāpa as a separate form of Vipralambha is Mammaṭa who, unlike

any other writer, gives five forms of Vipralambha, including Īrṣyā, separation caused by jealousy.

अपरस्तु (विप्रलम्भस्तु) अभिलाष-विरह-ईर्ष्या-प्रवास-शाप-हेतुक इति पञ्चविधः । *K. Pra.* IV. 6/7.

It is this view that Allarāja follows in his *Rasaratnapradīpikā.* (Bharatiya Vidya Bhavan, 1945, p. 28). In the *Nāṭyadarpaṇa,* Rāmacandra and Guṇacandra accept five varieties including Śāpa, but excluding Karuṇa. (III. 10.)[1]

It is Karuṇa-vipralambha that has had a long history and passed through much discussion for and against it. The seeds of the problem already existed in Bharata's text itself. In chapter 6, Bharata raised the question: 'If Śṛṅgāra is developed from Rati, how do feelings related to Karuṇa appear in it?', and answered: 'Śṛṅgāra has two phases, Saṃbhoga and Vipralambha; and the authors of the science of love have set forth ten stages of love, the last of them being death. Karuṇa as such produced by diverse causes, including the death of a dear person, is different as it is a *nirapekṣa-bhāva,* i.e. a state of suffering not having an undercurrent of hope or expectation that the dead person would come back to life; Vipralambha, on the other hand, is a *sāpekṣa-bhāva,* a state enlivened by hope of reunion, the longing and anxiety for the return of the separated partner being present in it all the time.

अत्राह—यद्ययं रतिप्रभवः शृङ्गारः कथमस्य करुणाश्रयिणो भावा भवन्ति । अत्रोच्यते—पूर्वमेवाभिहितं संभोगविप्रलम्भकृतः शृङ्गार इति । वैशिकशास्त्रकारैश्च दशावस्थोऽभिहितः ।

[1] One of the later writers to criticize the above view of Mammaṭa is Citradhara of Mithilā, who accepts Karuṇa-vipralambha. See his *Śṛṅgārasaraṇi* (Darbhanga, 1965), p. 15.

करुणस्तु शापक्लेशविनिपतितेष्टजनविभवनाशवधबन्धसमुत्थो **निरपेक्षभावः**। औत्सुक्यचिन्तासमुत्थः **सापेक्षभावः** विप्रलम्भकृतः।

एवमन्यः करुणोऽन्यश्च विप्रलम्भ इति। *NŚ*, VI.

For as Abhinavagupta points out the essence of love is the mutual longing:

परस्पराशोपजीवनं चात्र जीवितमिति दर्शयितुमस्येत्यनुद्भिन्नमेवोक्तम्।[1] *Abhi. Bhā.*, GOS, I, 2nd revised ed, pp. 306-7.

Earlier commentators thought that the more revolting manifestations of the Vyabhicārin-s, Unmāda, Apasmāra, Vyādhi—not to mention death—should not be shown in Vipralambha; but Abhinavagupta clarifies that the *maraṇa* meant as a Vyabhicārin is that in which there is soon to be a reunion[2] and illustrates the case of Indumatī and Aja from the *Raghuvaṃśa*, VIII. 95, where the great poet has mentioned in the same verse the greater union in the heavenly regions.

[1] Both the first and second GOS eds. read wrongly परस्परांशोपजीवनम् for परस्पराशोप०

[2] The natural meaning of *maraṇa* enumerated among Vyabhicārin-s is the condition immediately preceding death and not the state of death itself. Citing the interpretation of others, Abhinavagupta says here:

अन्ये त्वाहुः मरणमिति न जीवितवियोगः, अपि तु चैतन्यावस्थैव प्राणत्यागकर्तृतात्मिका।

It is a state in which consciousness is present and would also apply to the attempt at suicide which is commonly introduced in plays.

Cf. also *RG*, p. 90:

न चात्र प्राणवियोगात्मकं मुख्यं मरणमुचितं ग्रहीतुम्। चित्तवृत्त्यात्मकेषु भावेषु तस्याप्रसक्तेः।

उन्मादापस्मारव्याधीनां या नात्यन्तं कुत्सिता दशा सा काव्य प्रयोगे च दर्शनीया। कुत्सिता तु संभवेऽपि नेति वृद्धाः। वयं तु ब्रूमः—तादृश्यां दशायां स्वजीवितनिन्दात्मिकायां तद्देहोपभोगसाररत्यात्मका-वस्था(कास्था)[1]बन्धोऽपि विच्छिद्यत एवेति संभव एव (असंभव एव)। **मरणमचिरकालप्रत्यापत्तिमयमत्र** मन्तव्यम्। येन शोकोऽवस्थानमेव न लभते। यथा—तीर्थे तोय० . . . (रघुवंशम्, ८. ९५).

Abhi. Bhā., GOS, I, 2nd ed., p. 307.[2]

Of the regular writers on poetics and dramaturgy, Rudraṭa and Rudra Bhaṭṭa are the earliest to speak of Vipralambha as having four forms, Prathamānurāga, Māna, Pravāsa and Karuṇa. *KA*, XIV. 1, 34; *Śṛṅgāratilaka*, II (KM Gucchaka 3, pp. 131, 141). Both of them apply Karuṇa-vipralambha to the situation when one of the pair dies or is very nearly dying.

करुणः स विप्रलम्भो यत्रान्यतरो म्रियेत नायकयोः।
यदि वा **मृतकल्पः** स्यात् तत्रान्यः तद्गतं प्रलपेत्॥ *KA*, XIV. 1.
यत्रैकस्मिन् विपन्नेऽन्यः **मृतकल्पोऽपि** तद्गतम्।
नायकः प्रलपेत् प्रेम्णा करुणोऽसौ स्मृतो यथा॥

Śṛṅgāratilaka, II. 60, KM Gucchaka, 3, p. 141.

Rudra Bhaṭṭa adds a reply to those who do not accept this variety of Vipralambha and would take death as just Karuṇa

[1] In the previous line in the *Abhi. Bhā.* here, रत्यात्म**कावस्था-**बन्धोऽपि should read रत्यामक-आस्थाबन्धोऽपि। *Āsthā-bandha* is the correct word here. In the well-known verse in the *Meghadūta*, where Kālidāsa refers to 'hope' as the prop of the flower-like hearts of the separated lovers, Abhinavagupta's reading is *āsthā-bandhaḥ*, not, *āśā-bandhaḥ*. See his *Ghaṭakarparakulaka-vṛtti*, v. 20, Kashmir Texts Also संभव एव in the previous line in the *Abhi. Bhā.*, should read असंभव एव।

[2] See Hemacandra, *KAH* comm , pp. 71-2, where these lines of *Abhi. Bhā.* are found reproduced with some mistakes.

Rasa. It cannot be Karuṇa Rasa, as Rati persists and there is hope of reunion (*sāpekṣa*); a touch of Karuṇa increases the beauty of this form of Śṛṅgāra and there are indeed some rare portrayals of this Karuṇa-vipralambha by poets.

केषांचित् करुणभ्रान्तिः कारुण्यादत्र जायते ।
एतस्य मिथुनावस्थां विस्मृत्य रतिमूलजाम् ॥
स्त्रीपुंसयोर्भवेदेष सापेक्षः संगमे पुनः ।
शृङ्गारवचनप्रायः करुणः स्यात् स चान्यथा ॥
तस्मात् शृङ्गार एवायं करुणेनानुमोदितः ।
सौन्दर्यं सुतरां धत्ते निबद्धो विरलं बुधैः ॥

ibid., p. 142, vv. 62-4.

Dhanaṃjaya accepts only three forms of Śṛṅgāra: Ayoga, i.e. Pūrvānurāga which is counted as the first form of Vipralambha by others, Viprayoga or Vipralambha, and Saṃbhoga (*DR*, IV. 50). Viprayoga is of only two kinds, Māna and Pravāsa, and there is no variety of it called Karuṇa (IV. 57-67). When one of the two dies and the other is wailing, it is only Karuṇa Rasa; it cannot be Śṛṅgāra because the basis of the sentiment, in one case, does not exist. If there is assurance of reunion and the bereaved one is waiting for it, it is then Pravāsa Śṛṅgāra.

मृते त्वेकत्र यत्रान्यः प्रलपेच्छोक एव सः ।
व्याश्रयत्वान्न शृङ्गारः प्रत्यापन्ने तु नेतरः ॥ *DR*, IV. 67.

यथा इन्दुमतीमरणादजस्य करुण एव रघुवंशे । कादम्बर्यां तु प्रथमं करुण आकाशसरस्वतीवचनादूर्ध्वं प्रवासशृङ्गार एवेति । *DRA*.

In all such discussions the examples kept before them by the writers are Aja's lament in the *Raghuvaṃśa* on the demise of Indumatī, Rati's in *Kumārasambhava* and the case of Mahāśvetā in the *Kādambarī*.

The most elaborate and beautiful treatment of Karuṇa Vipralambha is in Bhoja's *Śṛṅgāraprakāśa*. Bhoja not only accepts it as the fourth form but as the means of developing love to its utmost, *rāgavardhanatamaḥ*. See my *Bhoja's Śṛṅgāra Prakāśa* (1963), pages 60, 61, 63-4. Bhoja raises the question as to how the great onset of grief following the death of one of the two could be differentiated from pure Śoka and answers that the two, Karuṇa-vipralambha and Karuṇa proper, could be differentiated by four factors, *hetu*, *phala*, *viṣaya* and *svarūpa*.[1] While the former proceeds from Rati or love alone, the latter develops from any kind of attachment, compassion, etc.; in the former, the end is reunion, whereas it is not so in the latter; the objects of the former are man and woman, of the latter anybody, and lastly the former is of the form of hope, the latter is destitute of any hope.

—रागवर्धनतमः करुणः (i.e. क. विप्रलम्भः) अभिधीयते ।
Madras MS., vol. IV, p. 734.

प्ररूढस्नेहयोः अन्यतरविनाशेऽन्यस्य दुःखाभिनिवेशो हृदयदारु-(र?)णः, स कथं शोकाद् विभिद्यत इति चेत्, हेतु-फल-विषय-स्वरूप-भेदात् । तथा हि—

रत्येकहेतुः करुणः (i.e. क. विप्रलम्भः)	प्रीतिदयाद्यनेकहेतुः शोकः
पुनःसंगमफलः करुणः	अपुनःसंगमफलः ,,
स्त्रीपुंसविषयः ,,	अस्त्रीपुंसविषयकः ,,
सप्रत्याशरूपः ,,	निष्प्रत्याशरूपः ,,

इत्यन्य एव शोकोऽन्यश्च करुण इति ।
ibid., p. 734; *Bhoja's Śr. Pra.*, p. 60.

[1] All this is borrowed completely in the *SM*, (pp. 65 ff.), which follows Bhoja on many topics.

Bhoja analyses then this state into twelve varieties and again into several stages ending in death, followed by divine intervention, the hope, the waiting and the reunion (see my *Bhoja's Śṛṅgāra Prakāśa*, pp. 60-61), and concludes that Karuṇa-vipralambha is the life and pinnacle of love.

तदेतदाबन्धनमात्मजन्मनो निरीति शृङ्गाररसस्य जीवनम् ।
परा च काष्ठा प्रणयस्य जीविता (जीवता?) प्रियेण यत्प्रेत्य पुनः
समागमः ॥ ibid., p. 782.

Bhoja's illustrations too are mostly from the *Raghuvaṃśa*, *Kumārasaṃbhava* and the *Kādambarī*.

For Hemacandra, there is only Karuṇa, no Karuṇa-vipralambha (p. 71). Śāradātanaya follows Dhanaṃjaya closely. (*Bhā. Pra.*, GOS., pp. 86-7). Viśvanātha accepts Karuṇa-vipralambha but presents also the view of *Daśarūpaka* and *Avaloka* (*Sāhityadarpaṇa*, III. 209/210). Siṃhabhūpāla accepts Karuṇa-vipralambha and answers its critics. He says that the criticism that love depends on two and the survival of one makes it impossible is not valid, as this can apply to Śāpa and Pravāsa too. Pravāsa and Karuṇa-vipralambha-s also differ because in the former, one is absent in body by distance and in the other, by departure of breath.

अत्र केचिदाहुः—करुणो नाम विप्रलम्भशृङ्गारो नास्ति । उभयालम्बनस्य तस्यैकत्वैवासंभवात् । यत्र त्वेकस्यापाये सति तदितरगताः प्रलापादयो भवन्ति, स शोकान्न भिद्यत इति । तदयुक्तम् । यत्र पुनरनुज्जीवनेन संभोगाभावः तत्र सत्यं शोक एव । यत्र सोऽस्ति तत्र विप्रलम्भ एव । अन्यथा संभोगशिरस्केऽन्यतरापायलक्षणे वैरूप्यशापप्रवासेऽपि शोकरूपत्वापत्तेः । नन्वेवं प्रवासकरुणयोः को भेद इति चेत्, उच्यते । शरीरेण देशान्तरगमने प्रवासः, प्राणैर्देशान्तरगमने करुण इति ।

Rasārṇavasudhākara, p. 189.

Of later writers, Bhānudatta is to be noted for the stand taken by him on this question. In his *Rasataraṅgiṇī* (ch. 1) he says that in all the three well-known cases, the Vilāpa of Aja, Rati and Mahāśvetā, it is only Karuṇa Rasa. On the appearance of hope of reunion, the Rasa becomes Śṛṅgāra. He cites in his support, the *Rasaratnadīpikā* already referred to, which gives Rati-vilāpa as illustration of Karuṇa.

कुमारसंभवे रत्याः, कादम्बर्यां महाश्वेतायाः, रघुकाव्येऽजस्य प्रलापे करुण एव रसः । . . यत्र च मृते जीविताशा तत्र शृङ्गार एव रसः । . . *RT*, Venk. Press ed., pp. 18-20.

Regarding the statement of old writers who give Vipralambha as having four forms including Karuṇa, Bhānudatta takes this as referring to cases where both are alive and the name Karuṇa-vipralambha is to be explained on the basis of the Karuṇa Rasa being an *aṅga* here.

ननु विप्रलम्भस्य पूर्वानुराग-मान-प्रवास-करुणात्मत्वाज्जीवतोरपि विप्रलम्भस्य करुणरसत्वमायातमिति चेत्, सत्यम्, तत्र करुणा (ण?) रस-स्याङ्गत्वेन भासमानत्वात्तत्र करुणात्मकव्यपदेशः । ibid., p. 21.

Explaining this, Gaṅgārāma Jaḍi, in his commentary *Naukā*, says that just as there are forms of Vipralambha caused by Īrṣyā, Pravāsa and Viraha, that caused by a strong cause other than these three could be called Karuṇa-vipralambha. The illustration given by Bhānudatta for this is again the case of Rati, on whose sight Karuṇa sprouted *in the heart of Śiva.*[1] Later, in chapter 6, Bhānudatta following

[1] But the explanation of this verse given by Bhānudatta and where exactly is Karuṇa or its completeness here are not clear; this calls forth the following observation from the commentator, Gaṅgārāma Jaḍi :

Mammaṭa, considers Vipralambha as having five forms, Pravāsa, Viraha, Abhilāṣa (Pūrvānurāga), Īrṣyā and Śāpa (VI. 18-19). Lastly, there is the view of Jagannātha Paṇḍita who holds that after death, it is Karuṇa, and after the promise of revival, it is just Vipralambha, as in the case of a long Pravāsa; but adds that, according to others, cases like that of Mahāśvetā, would be a new Rasa called Karuṇa-vipralambha.

मृतत्वज्ञानदशायां तु . . . करुण एव । यदा तु सत्यपि मृतत्वज्ञाने देवताप्रसादादिना पुनरुज्जीवनज्ञानं कथंचित् स्यात् तदालम्बनस्य आत्यन्तिकनिरासाभावात् चिरप्रवास इव विप्रलम्भ एव, न स करुणः । यथा चन्द्रापीडं प्रति महाश्वेतावाक्येषु । केचित्तु रसान्तरमेवात्र करुणविप्रलम्भाख्यमिच्छन्ति । *RG*, p. 32; also p. 91.

Of Hāsya Rasa, Bharata gave six varieties, ranging from a smile to a roar, according to the nature of men who are gentle, boisterous and so on. Kavikarṇapūra reduced this number to three (*Alaṃkārakaustubha*, p. 143). Bharata himself speaks of a broad threefold classification of laughter according to the nature of men as *uttama*, *madhyama* or *adhama*, refined,

अत्र यद्यपि विध्वस्तकामजन्यमश्रुपातगात्रविक्षेपाद्यनुभाव्यं रतिमनोवैक्लव्यं परिपुष्टं तथापि विध्वस्तकामप्रियाविभावितं शिवचित्तवैक्लव्यमपरिपूर्णमेव तात्पर्यविषय इत्यवगमः कुड्मलितपदादेवेत्याह । p. 10-b.
Here, as also later, while discussing Dayā-vīra and its possible inclusion under Karuṇa, Bhānudatta strangely mixes up Karuṇa Rasa and Karuṇā.

ननु दयावीरः कथं करुण एव नान्तर्भवति । निरुपाधिपरदुःखप्रहर(हा)णेच्छा दया । सा च **करुणया** विना न संभवतीति चेन्न । करुणस्य स्थायिभावः शोकः, दयावीरस्य स्थायिभाव उत्साह इति स्थायिभावभेदेन भेदात् । ननु दयावीरे करुणरसप्रतीतेः का गतिरिति चेत्, सत्यम्, **करुणया** विना दयावीरस्याननुभवादिति **करुणायास्तत्रानु**भावकत्वादिति । *RT*, pp. 40-1.

moderately refined or unrefined. (*NŚ*, GOS, I, ch. 6, pp. 315-7.) Further, Bharata has recognized that laughter has two varieties, laughing with and laughing at, *svagata* and *paragata* or *ātmastha* and *parastha* (*NŚ*, GOS, I, ch. 6, p. 314).[1] Of these, I have spoken elsewhere.

Karuṇa varies according as its cause is curse, death and so on (*NŚ*, GOS, I, pp. 310 and 332). On page 332, Karuṇa is considered to be of three kinds *NŚ*, ibid., p. 332; Karuṇa born of peril to Dharma, Karuṇa due to peril to Artha and Karuṇa born of Śoka in general, i.e. Śoka at the loss of relations and the like. The *uttama-s* are chiefly sorry on issues of Dharma; the *madhyama-s* on loss of wealth and other possessions (Artha), and perhaps, only *adhama-s* are supposed to sorrow excessively over the loss of those whom they love (Kāma). This however does not rule out Karuṇa on the loss of the beloved in an *uttamaprakṛti*. It appears that only the third variety is Śoka and Karuṇa proper, and that the first two varieties of Śoka, in Dharma and Artha, seem to be only Vyabhicārin-s.[2]

Three kinds of Bhayānaka are given: Vyājāt (feigned), Aparādhāt (at having made a mistake) and Vitrāsitaka, (born of being timid by nature). The varieties of Bībhatsa—Kṣobhaṇa and Udvegin, or Kṣobhaṇa, Udvegin and Śuddha—have already been spoken of while considering the possibility of a kind of Jugupsā being the Sthāyin of Śānta. Adbhuta is *divya* and *ānandaja*, wonder born of heavenly miracles and

1 Bhānudatta pursues this idea of a Rasa being in two forms, Svaniṣṭha and Paraniṣṭha, with reference to the other Rasa-s too, Vīra, Karuṇa, Adbhuta, Bhayānaka and Bībhatsa.

2 When considering the possibility or otherwise of Karuṇa-vipralambha, there is a view that cases like that of Rati and Mahāśvetā need not be made a variety of Vipralambha, but of Karuṇa Rasa. See *SM*, p. 67.

that produced by the joy one has when things are achieved. Raudra is also mentioned as having three varieties, manifesting through feeling, physical acts and dress (XII. 48-53). Such classifications of Rasa-s do not have any scientific basis or method in them.

Of the varieties of Rasa-s, those of Vīra have attracted the greatest notice, because an early school of opponents of Śānta explained away Śānta as provided for by one of the varieties of Vīra mentioned by Bharata. Bharata mentions three kinds of heroism: munificence, Dāna-vīra as in Karṇa; following the right at all costs, Dharma-vīra, as in Yudhiṣṭhira; and martial heroism, Yuddha-vīra:

दानवीरं धर्मवीरं युद्धवीरं तथैव च ।
रसं वीरमपि प्राह ब्रह्मा त्रिविधमेव हि ।। *NŚ*, VI. 99.[1]

Here again, the first two Vīra-s do not seem to be Rasa-s; they can only be Bhāva-s. If they are developed as main themes, they will become *aṅga-s* of Śānta; or, they will form the *guṇa-s* of the Nāyaka, as *audārya* and *dhārmikatva*.

A Dayā-vīra was then proposed and this Dayā-vīra, as already shown, sought to throw out Śānta for some time. Hemādri includes Dayā-vīra in Dāna-vīra or Karuṇa Rasa (*Bhāgavatamuktāphalaṭīkā*, p. 298). More interesting is the fact that in this commentary, Dāna-vīra is classified into two kinds, giving away what one already has and declining, in a high-minded manner, any gifts or boons given to one; and similarly Dharma-vīra is classified into *sakāma*

[1] Cf. Bharata's description of Utsāha:
तस्य (उत्साहस्य) स्थैर्य-धैर्य-त्याग-वैशारद्यादिभिरनुभावैरभिनयः प्रयोक्तव्यः ।
ibid., VII, p. 354.
As pointed out by Abhinavagupta in the *Locana*, Dayā-vīra as a fourth variety was not mentioned by Bharata. See above, p. 85.

and *niṣkāma*, interested and disinterested (pp. 297-8). Jagannātha Paṇḍita gives first the traditional varieties of Vīra as four and not three, Yuddha, Dharma, Dāna and Dayā, and then points out other varieties of Vīra (*RG*, pp. 37, 41). The *Mahābhārata* gives a long list of Vīra-s. All this has been set forth already in the section on Śānta Rasa.

Bhānudatta who gives in his *Rasataraṅgiṇī* the three varieties of Vīra as Yuddha, Dāna and Dayā,[1] takes pains to prove that Dayā-vīra cannot be included in Karuṇa Rasa; there is a confusion here between Karuṇā and Karuṇa (ch. II).

The *Anuyogadvāra-sūtra* cited previously breaks the usual order in enumerating the Rasa-s and instead of opening with Śṛṅgāra, opens with Vīra. The gloss says here that Vīra is mentioned first, because it is the noblest and foremost of Rasa-s, and the Vīra meant here is that associated with Dāna and Tapas. Towards the end of this section, the text and the commentary divide the Rasa-s into two classes, those vitiated by what are called *sūtra-doṣa-s* such as falsehood and injury to others, and those which do not involve these sins. Here Yuddha-vīra is considered as vitiated by the sin or flaw of injury to another, *paropaghāta*. Similarly Adbhuta involves exaggeration which is a species of falsehood. But such Vīra as Tapo-vīra and Dāna-vīra is, like the Praśānta Rasa, free from such *sūtra-doṣa-s*.

अत्र तु त्यागतपोगुणो वीररसे वर्तते। त्यागतपसी च 'त्यागो गुणो गुणशतादधिको मतो मे', 'परं लोकातिगं धाम तपः श्रुतमिति द्वयम्' इत्यादिवचनात् समस्तगुणप्रधान(ने) इत्यनया विवक्षया वीर-रसस्य आदावुपन्यासः। p. 135.

[1] Viśveśvara, in *Rasacandrikā* (Chowkhamba ed., p. 64), accepts four Vīra-s, including Dayā. On p. 82, he records a strange view that Karuṇa, a new Vyabhicārin, is the Sthāyin of Dayā-vīra.

तथा कश्चिद्रसः उपघातलक्षणेन सूत्रदोषेण निर्वर्त्यते, यथा—

'स एव प्राणिति प्राणी प्रीतेन कुपितेन च ।
वित्तैर्विपक्षरक्तैश्च प्रीणिता येन मार्म(र्ग)णाः ।।'

इत्यादिप्रकारं सूत्रं परोपघातलक्षणदोषदुष्टम्, वीररसश्चायम् । ततोऽनेन उपघातलक्षणेन सूत्रदोषेण वीररसोऽत्र निर्वृत्तः । . . . तपोदान-विषयस्य वीररसस्य प्रशान्तादिरसानां क्वचिदनृतादिदोषान्तरेणापि निष्पत्तेरिति । p. 140.

The *Vīrataraṅgiṇī*[1] of Citradhara, which is the only work written exclusively on a Rasa other than Śṛṅgāra, accepts four Vīra-s, Yuddha-, Dāna-, Dayā- and Dharma-, and refutes other Vīra-s proposed by Jagannātha.

Towards the end of chapter 6, Bharata says that Śṛṅgāra is of three forms, caused by speech (*vāc*), dress (*nepathya*), and physical action (*kriyā*), and Hāsya and Raudra also have these three forms.[2] But why should he restrict these three forms to Śṛṅgāra, Hāsya and Raudra only? These three, speech, dress and action, form the three Abhinaya-s, Vācika, Āhārya and Āṅgika. The Sāttvika comes under the last. All Rasa-s are roused by these three Abhinaya-s. So Mātṛgupta gives there three varieties to all Rasa-s.

रसास्तु त्रिविधा वाचिक-नेपथ्य-स्वभावजाः ।
रसानुरूपैरालापैः श्लोकैर्वाक्यैः पदैस्तथा ।
नानालंकारसंयुक्तैः **वाचिको रस** इष्यते ।।
कर्मरूपवयोजातिदेशकालानुवर्तिभिः ।
माल्यभूषणवस्त्राद्यैः **नेपथ्यरस** इष्यते ।।

[1] Darbhanga, 1965, pp. 1-11.
[2] VI. 97, GOS ed. See also XII. 48-53.

रूपयौवनलावण्यस्थैर्यधैर्यादिभिर्गुणैः।
रसः स्वाभाविको ज्ञेयः स च नाट्ये प्रशस्यते ॥[1]

Quoted by Rāghavabhaṭṭa in his comm. on *Śākuntala*, Kale's ed., 1925, p. 5.

In another connection, i.e. while describing the Samavakāra type of drama, Bharata speaks of three other kinds of Śṛṅgāra, Dharma Śṛṅgāra, Artha Śṛṅgāra and Kāma Śṛṅgāra:

त्रिविधाकृतिश्शृङ्गारः ज्ञेयो धमर्थिकामकृतः। *NŚ*, Kasi ed., XX. 76-9; see also *Nāṭyadarpaṇa*, p. 125.

Bhoja postulates a Śṛṅgāra for each Puruṣārtha and relates the resulting four Śṛṅgāra-s with the four types of heroes, Dhīrodātta, Dhīroddhata, Dhīralalita and Dhīraśānta. Of this, I have spoken in the chapter on Rasa in my *Bhoja's Śṛṅgāra Prakāśa.*[2]

[1] From this, it is a gradual and natural extension to any of the important aspects of a play being called a Rasa, as it happens in popular usage. In Assamese Aṅkiya Nat tradition, seven Rasa-s for seven aspects or constituents of the play and its performance are mentioned: Gāyan-Bāyan, Sūtra-nāṭya, Śloka, Song, Brajāvalī, Mask, and the name of Kṛṣṇa. See *The Origin and Development of Assamese Drama*, Harichandra Bhattacharya, Gauhati, 1964, pp. 14-15.

[2] 1963, pp. 444-5; 524-5.

VIII

ARE ALL RASA-S PLEASURABLE OR ARE THERE SOME WHICH ARE PAINFUL?

THIS is a very important question into which it is not possible to go completely in this book. It relates to the very conception of Rasa which is, strictly speaking, outside the scope of this book. But, as shown above, some writers have tried to distinguish or add to the number of Rasa-s or refute a particular Rasa which has been proposed, on the basis of this question. Duḥkha itself has been proposed as a Rasa! Hence the question may be briefly dealt with here. While dealing with Haripāla's new and separate Rasa of Vipralaṁbha, it was pointed out that the *Rasakalikā* of Rudrabhaṭṭa also considered Vipralambha as standing in the way of accepting Rati as a purely pleasurable state and that as a matter of fact, Rasa was both, some Rasa-s being pleasurable and some painful:

करुणा(ण)मयानामप्युपादेयत्वं सामाजिकानाम्, रसस्य सुखदुःखात्मकतया तदुभयलक्षणत्वेन उपपद्यते। अत एव तदुभयजनकत्वम्।

Rasakalikā, Madras MS.,[1] pp. 51-2.

This question takes us straight into the greater one: Why do we see and how do we enjoy a tragedy? What is the relish in Karuṇa? This problem, which is still to be solved

[1] See p. 62 above.

in Western literary criticism, has been discussed by me elsewhere. True, Bhoja also says:

रसा हि सुखदुःखावस्थारूपाः ।

Bhoja's Śṛ. Pra., pp. 433, 508.

But he evidently means here the *laukika-bhāva-s* to which the term Rasa is applied by extension. The *Nāṭyadarpaṇa* also says in v. 109 (p. 158) *sukhaduḥkhātmako rasaḥ* and proceeds to prove elaborately in the *Vṛtti* that some Rasa-s are certainly painful and that our seeing them and enjoying them is really due to the excellence of the art of either the dramatist or of the art of the actors (p. 159). See also, same work, under the drama-type Ḍima (II. 21):

इह च करुण-रौद्र-भयानक-बीभत्साश्चत्वारो रसा दुःखात्मानः ।
शृङ्गार-हास्य-वीराद्भुत-शान्ताः पञ्च सुखात्मकाः ।

The *SM* also mentions twice the view that enjoyment or Karuṇa is opposed to actual experience and could be accepted only because of the forceful expression.

अनुभूतिविरुद्धार्थो वाङ्मात्रेण प्रसाधितः । (p. 74).
तच्च शब्दस्य माहात्म्यमरसो (से?)ऽपि मनो यतः ।
शब्दा (ब्देना) वस्थितात्मायं करुणोऽपि रसीकृतः ॥ p. 77.

The author actually gives up his case when he mentions the agency of the power of the expression, in transforming Karuṇa, Raudra, etc. into Rasa.[1]

[1] But the view that some of the Rasa-s were not pleasurable lurked and lingered for long in little known works and authors, e.g. *Sāhityakalpadruma* of Rājaśekhara and *Rasasudhānidhi* of Soṇṭhi Māra. See *Bhoja's Śr. Pra.*, pp. 700-1.

The majority of the writers do not accept at all this view which misses the distinction between *laukika-bhāva* and the Rasa. All the Rasa-s are considered, uniformly and to an equal extent, pleasurable. But it is noteworthy that a writer like Madhusūdana Sarasvatī should hold the view that among Rasa-s, there is a difference of bliss. He first adopts the Sāṃkhya scheme of three *guṇa-s*: *sattva*, *rajas* and *tamas*. Only *sattva* can make a Sthāyin and Rasa. In Krodha, which is *rājasa* and Śoka, which is *tāmasa*, only a shred of *sattva* exists, only so much as to make them Sthāyin-s and give them the blissfulness of Rasa, but this blissfulness or enjoyability is naturally meagre in Krodha and Śoka. Therefore all Rasa-s cannot be relished in the same measure. He says in his *Bhagavadbhaktirasāyana*:

—द्रवीभावस्य सत्त्वधर्मत्वात्, तं विना च स्थायिभावासभवात्, सत्त्वगुणस्य च सुखरूपत्वात्, सर्वेषां भावानां सुखमयत्वेऽपि रजस्तमोंऽशमिश्रणात् तारतम्यमवगन्तव्यम् । अतो न सर्वेषु रसेषु तुल्यसुखानुभवः । p. 22.

क्रोधशोकभयादीनां साक्षात् सुखविरोधिनाम् ।
रसत्वमभ्युपगतं तथानुभवमात्रतः ।। II. 79.

After saying this on the basis of the Sāṃkhya, Madhusūdana Sarasvatī discusses the question from the Vedāntic standpoint also. All bliss is of the form of Brahmānanda, for bliss is the form of the Brahman. This however does not militate against mundane things also being blissful, for it is said in the Upaniṣad:

एतस्यैवानन्दस्य अन्यानि भूतानि मात्रामुपजीवन्ति ।[1]

[1] *Bṛhadāraṇyakopaniṣad*, IV. 3. 32.

Though literary enjoyment is superior to mundane enjoyment, it is still not on a par with *brahmāsvāda* (I. 10-14). Compared to *brahmāsvāda*, *kāvyarasāsvāda* is *laukika*. A similar view is propounded by Śāradātanaya also. (See *Bhāvaprakāśa*, GOS ed., Introd., pp. 39-40; text, pp. 52-3.) But even among literary Rasa-s also, Śānta and Bhakti are on a par with *brahmāsvāda*, for it is the Paramātman and Bhagavān themselves that are the Sthāyin and Ālambana.[1]

The Advaitic approach is seen in full in chapter 3, where Madhusūdana Sarasvatī discards his previous Sāṃkhya conclusion that Rasa varies in degree in its bliss and says expressly that though, in the world, the Bhāva-s are of the forms of Sukha, Duḥkha and Moha, their counterparts in the Kāvya and in the hearts of the spectator, are all of the form of bliss only.

बोध्यनिष्ठा यथास्वं ते सुखदुःखादिहेतवः ।
बोद्धृनिष्ठास्तु सर्वेऽपि सुखमात्रैकहेतवः ।। III. 5.

Sattva begins to spread and dominate as the sole *vṛtti* of the *antaḥkaraṇa* and Rasa is then manifested:

समूहालम्बनात्मैका जायते सात्त्विकी मतिः ।
सानन्तरक्षणेऽवश्यं व्यनक्ति सुखमुत्तमम् ।। III. 12-13.

[1] Cf. Nāṇḍilla Gopa's commentary on the *Prabodhacandrodaya*, (NSP ed., p. 5), where he says that in a philosophical play like that of Kṛṣṇamiśra whose ultimate aim is to make one realize Brahman, we have in the earlier Saṃdhi-s, the bliss of Rasa and in the final Saṃdhi the bliss of Brahman itself, i.e. first the bliss which is *brahmāsvāda-sodara* and then that which is *brahmāsvāda* itself.

अस्मिन्नाटके मुखप्रतिमुख (खादि?) संधिषु रामायणादिष्विव . . . रसास्वादसमुद्भूतो विगलितवेद्यान्तर आनन्द उदेति । निर्वहणसंधौ विगलितवेद्यान्तरः साक्षाद् ब्रह्मानन्द एव ।

IX

NEW VYABHICĀRIN-S AND SĀTTVIKA-S

WE have seen how freely later writers debated the question of adding newer Rasa-s to those that Bharata gave. But did not writers feel also that there was no finality about Bharata's list of Vyabhicārin-s and Sāttvika-s and their number, thirty-three and eight?

Bharata gave the Bhāva-s in three sets as Sthāyin-s, Vyabhicārin-s and Sāttvika-s. We have already examined and found that all the eight Sthāyin-s become Vyabhicārin-s also. Therefore these eight, the Sthāyin-s, must be added to the thirty-three Vyabhicārin-s. Rati, the first Sthāyin, has for long figured as a Vyabhicārin in discussions on Preyas, Bhakti and Vātsalya, and Jagannātha expressly adds it as the thirty-fourth Vyabhicārin:

गुरुदेवनृपपुत्रादिविषया रतिश्चेति चतुस्त्रिंशत् । *RG*, p. 76.

But when this addition is made, we have also to reduce the thirty-three by removing a few which are redundant. Thus when Śoka becomes a Vyabhicārin, there is no need for Viṣāda; Bhaya in its Vyabhicārin grade eliminates Trāsa; Sāgaranandin actually gives Trāsa as the Sthāyin.[1] Krodha removes Amarṣa. This gives us eight and thirty Vyabhicārin-s.

[1] *Nāṭakalakṣaṇaratnakośa*, Myles Dillion, London, 1937, line 243. In Murāri's *Anargharāghava*, II. 64, *trāsa* is the word used for the Sthāyin, though it may be due to metrical exigency.

Further reduction is possible. Among the remaining thirty, we have two Bhāva-s, Glāni and Śrama, one of which will suffice. Not only do they look akin at first sight but prove to be identical also when their descriptions are examined. Another case of repetition is Nidrā and Supta; the second is very delicately distinguished from the first. Bharata describes the latter as *nidrābhibhava* and *nidrāsamuttha*. If two are thus removed, we have eight and twenty-eight. Some writers did see the redundance at least in the case of Nidrā and Supta and, instead of Supta, gave a new Vyabhicārin called Śauca, as for instance, those whom Sāgaranandin, author of the *Nāṭakalakṣaṇaratnakośa* (pp. 83-7), followed.

Why did Bharata classify the Bhāva-s into Vyabhicārin-s and Sāttvika-s? Among Bhāva-s there are only two classes: Sthāyin-s and Vyabhicārin-s. The Anubhāva-s, the twenty Alaṃkāra-s of damsels, Bhāva, Hāva, etc.,[1] the eight Sāttvika-s, Ālāpa, etc. given as modes of Vācikābhinaya, the ten

[1] Rāhula added to this set Maugdhya, Mada, Bhāvikatva and Paritapana, according to Abhinavagupta. See *JOR*, vol. 6, pp. 208-10, my article on 'Writers Quoted in the Abhinavabhāratī'. See also Hemacandra, *KAH*, p. 316, where Abhinavagupta's sentence referring to Rāhula's additions is reproduced. See also Padmaśrī's *Nāgarasarvasva* following Rāhula's school, VII. 3-4, where Vikṣepa, Mada, Maugdhya and Tapana are given in addition. (Tanusukharam Sarma's ed., Bombay, 1921, p. 29). While defining Vikṣepa, Padmaśrī quotes a writer named Kapila. Among writers of the orthodox schools, Kavikarṇapūra gives Maugdhya and Tapana. See his *Alaṃkārakaustubha*, Varendra Research Society, p 198. Bhoja added Vihṛta, Krīḍita and Keli which Siṃhabūpāla criticized. Viśvanātha accepts Rāhula's and Bhoja's additions and himself adds three more, Kutūhala, Hasita and Cakita. (*JOR*, vol. 6, pp. 209-10)

kāma-avasthā-s[1]—all these are comprehended in the term Vyabhicārin. Says Mahima Bhaṭṭa:

ये चैते स्थायिव्यभिचारिसात्त्विकभेदादेकोनपञ्चाशद्भावा उक्तास्ते सर्वे व्यभिचारिण एव । *Vyaktiviveka*, TSS ed., p. 13.

Bhoja calls the Sāttvika-s, Bāhya-vyabhicārin-s:

तत्र आभ्यन्तरा व्यभिचारिषु चिन्तौत्सुक्यावेगवितर्कादयः, बाह्याः स्वेदरोमाञ्चाश्रुवैवर्ण्यादयः । *Śr. Pra.*, ch. 11.

But out of these numberless subsidiary mental states and their physical manifestations, there are a few which are major ones, compared to others; not only are they major, but they are more definitely mental states than others which are physical manifestations. It may be asked if the major among these accessory mental states are only those given by Bharata and if there are not others. It has been pointed out that this list of Bharata can be reduced on one side; and as a matter of fact, it has been added to also on the other side. Bhoja, in his *Śṛṅgāraprakāśa*, omits Apasmāra and Maraṇa and gives in their place, Īrṣyā (which Siṃhabhūpāla refutes) and Śama which is needed for Śānta Rasa (ch. 11). In his *SKĀ*, Bhoja counts among his thirty-three Vyabhicārin-s Sneha which Siṃhabhūpāla refutes and, instead of adding Śama as in his *Śṛ. Pra.*, takes Dhṛti itself, one of the old Vyabhicārin-s given by Bharata, as the Sthāyin of Śānta.

Bhoja's list has, besides Sneha and Īrṣyā, two more apparently new names, Utkaṇṭhā and Saṃbhrama; Utkaṇṭhā may represent Bharata's Autsukya, and Saṃbhrama is nothing

[1] Bhānudatta shows in his *RT* how the ten Madanāvasthā-s are included in the Vyabhicārin-s. (Venkatesvara Steam Press, Bombay, with Hindi comm., ch. 5, 1914, p. 109.)

but Bharata's Āvega. In his definition of Saṃbhrama, Bhoja calls it Āvega (*SKĀ*, V. 160) and Bharata himself says, *āvegaḥ saṃbhramātmakaḥ* (VII. 63). The anonymous author of the *Sāhityamīmāṃsā* which follows Bhoja here, as elsewhere, speaks, however, as if Autsukya and Āvega are different (p. 58).

The *Sāhityasāra* of Sarveśvara (TSS, 1947) in its list of thirty-three Vyabhicārin-s, has some apparent changes (V. 13-15, p. 49): Īrṣyā is defined as Asūyā, thus eliminating the need for the latter; Smaya is the same as Garva; Svapna is interpreted as Nidrā, thereby eliminating one of the two Supta and Nidrā; Āndhya is strange but in its definition, it is seen to be the same as Capalatā; similarly Prīti in enumeration is Harṣa in the definition.

Hemacandra points out how additional Vyabhicārin-s like Dambha, Udvega, Kṣut and Tṛṣṇā, which some may propose, could be included in some of the Bhāva-s already accepted:

संख्यावचनं नियमार्थम्, तेनान्येषामत्रैवान्तर्भावः । तद्यथा—दम्भस्यावहित्थे, उद्वेगस्य निर्वेदे, क्षुत्तृष्णादेर्ग्लानौ । एवमन्यदप्यूह्यम् ।

KAH, p. 86.[1]

Siṃhabhūpāla raises the same point, mentions some more Vyabhicārin-s—Udvega, Sneha, Dambha, Īrṣyā—but dismisses these as included in one or the other of the thirty-three, with reasons which look strained. Bhānudatta proposes Chala:

अत्र प्रतिभाति छलमधिको व्यभिचारिभाव इति । (ch. 5)

[1] See also *Kalpalatāviveka* (Ahmedabad), pp. 302-3. As in the case of newly proposed Rasa-s, in the case of Vyabhicārin-s too, some conservatives are said to argue that beauty of presentation and usefulness in contributing to the development and relish of the Rasa pertains only to the 33 old Vyabhicārin-s. (ibid., p. 303.)

and shows its occurrence in Śṛṅgāra, Raudra and Hāsya. But it could be included in Bharata's Avahittha. (See its description, *NŚ*, GOS, I, p. 373.) Rūpa Gosvāmin, in his scheme of Madhura Rasa, accepts at first the traditional thirty-three Vyabhicārin-s and adds afterwards thirteen more Vyabhicārin-s generally, as also a few more specially, under some individual Rasa-s (See S. K. De, *IHQ*, vol. 8, 1932, p. 663). Dr. De adds that the thirteen additional Vyabhicārin-s are brought by Rūpa under one or the other of the old thirty-three. Jagannātha in his *RG*[1] and Viśveśvara in his *Rasacandrikā*,[2] mention as possible additional Vyabhicārin-s Mātsarya, Udvega, Dambha, Īrṣyā, Viveka, Nirṇaya, Klaibya, Kṣamā, Kutuka, Utkaṇṭhā, Vinaya, Saṃśaya, Dhārṣṭya and Chala; and show that these could be brought under one or the other of the thirty-three of Bharata. Later, in the course of definition and illustration of the Vyabhicārin-s, Viśveśvara says that in the place of Mṛti, some propose Karuṇa as a Vyabhicārin, as it would also serve as a Sthāyin for Dayāvīra, and refutes the view:

केचित्त्वत्र करुणं पठन्ति । तदयुक्तम् . . . दयावीरे स्थायित्वाच्च ।

Rasacandrikā, p. 82.

Bharata himself discusses the question of the separate naming and enumeration of the eight Sāttvika-s. He says: as a matter of fact all Bhāva-s enacted have to be 'entered into'; Sattva is 'entering into'; but this 'entering into the state' is all the more necessary in the case of the eight Sāttvika-s. For, tears have actually to be shed (see *NŚ*, I, GOS, pp. 379-81). Bhoja says that in truth all Bhāva-s are Sāttvika-s, because *sattva* means 'mind':

[1] p. 98.

[2] KSS 53, pp. 69-70.

सात्त्विका अपि सर्वं एव, मनःप्रभवत्वात्। अनुपहृतं हि मनः सत्त्वमित्युच्यते। *Bhoja's Śr. Pra.*, p. 505.

Siṃhabhūpāla also says:

सर्वेऽपि सत्त्वमूलत्वाद् भावा यद्यपि सात्त्विकाः।
तथाप्यमीषां सत्त्वैकमूलत्वात् सात्त्विकप्रथा ॥

Rasārṇavasudhākara, I. 310.

The only writer, now known, to propose a ninth Sāttvika, is Bhānudatta. He proposes Jṛmbhā in his *Rasataraṅgiṇī*:

जृम्भा च नवमः सात्त्विको भाव इति प्रतिभाति। p. 66.[1]

Bhānudatta would not base himself on the meaning 'entering into' and 'becoming one with' (*tanmayībhavana*) for the word *sattva* and justify the separate enumeration of the Sāttvika-s. For *sattva* so understood would apply to the Vyabhicārin-s also. So he interprets *sattva* as the 'body'—*jīva-śarīra*. Tears, perspiration, etc. are physical states and as such are distinct from the Vyabhicārin-s which are mental states. The former are *bāhya*,[2] the latter *āntara* (*Rasataraṅgiṇī*,

[1] Rūpa, in his *Ujjvalanīlamaṇi* (KM 95, pp. 262-4), constitutes a special class of six physical effects, calling them 'Udbhāsvara' and in this class, he includes Jṛmbhā.

[2] Bharata uses *sattva* as meaning also the opposite of mind, namely the physical body, and calls Bhāva, Hāva, etc. by the name 'Sāttvikābhinaya'. See *NŚ*, Kashi ed., ch. 24. 1-7, 40.

देहात्मकं भवेत् सत्त्वं सत्त्वाद्भावः समुत्थितः।

. . . . . .

सत्त्वजोऽभिनयः पूर्वं मया प्रोक्तो द्विजोत्तमाः।

Abhinavagupta also says बाह्याश्च बाष्पप्रभृतयः (*Abhi. Bhā.*, GOS, I, ch. 7, p. 343). But in his commentary on the section on Sāttvikābhinaya and Bharata's verse देहात्मकं भवेत् सत्त्वम्, etc. (XXIV. 1-7), Abhinavagupta reconciles the two meanings of 'mind' and 'body':

pp. 57-8 and 70-1).[1] To accord with this, Bhānudatta defines a Bhāva not as a *cittavṛtti*, but as a *rasānukūla-vikāra*, which is of two kinds, *ābhyantara* (Sthāyin and Vyabhicārin) and *bāhya* (Sāttvika, etc.). But to exclude too palpably physical acts, he gives them a different name Ceṣṭā which, he says, is different from Vikāra. The difference between the two is that while a Vikāra like a tear is involuntary and cannot be made to appear according to man's desire, a Ceṣṭā like *aṅgākṛṣṭi* and *akṣimardana*[2] is *done* by man of his own will.

न चाङ्गाकृष्टिनेत्रमर्दनादीनामपि भावत्वापत्तिः। तषां भावलक्षणाभावात्। रसानुकूलो विकारो भाव इति हि तल्लक्षणम्। अङ्गाकृष्टयादयो हि न विकाराः। किंतु शरीरचेष्टाः। प्रत्यक्षसिद्धमेतत्। अङ्गाकृष्टिरक्षिमर्दनं च पुरुषैरिच्छया विधीयते परित्यज्यते च। जृम्भा च विकारादेव भवति, तन्निवृत्तौ निवर्तते चेति। *RT*, p. 69.

Viśveśvara, author of the *Rasacandrikā*,[3] refutes Jṛmbhā or Jṛmbhita proposed as the ninth Sāttvika, and says that its acceptance would lead to other possible additional Sāttvika-s like Kaṭākṣa.

इह चित्तवृत्तिरेव संवेदनभूमौ संक्रान्ता देहमपि व्याप्नोति। सैव च सत्त्वमित्युच्यते . . . तस्य च ये गुणा देहपर्यन्ततां प्राप्ताः, etc., GOS, III, p. 152. For a resumé of some other interpretations of Sattva, see Kumārasvāmin on the *Pratāparudrīya* (ed. V. Raghavan, p. 148): Sattva as *manas* (from *sīdaty asmin iti*), and as *sattvaguṇa* whose dominance is seen here; as *bala* (strength) whereby these eight make us realize forcefully, without the aid of other factors, the presence of the Rasa; usage through *yogarūḍhi* and convention, in the sense of 'physically manifest'.

[1] *RT*, V:

न च रोमाञ्चादावतिव्याप्तिः, तेषामपि संग्राह्यत्वात्। ते च भावाः शारीरा व्यभिचारिणः। एते चान्तरा व्यभिचारिणः। इयान् विशेषः।

[2] For Rūpa *aṅgākṛṣṭi* and *aṅgamardana* would come under Gātramoṭana, one of the six Udbhāsvara-s. *Ujjvalanīlamaṇi*, KM ed., p. 263.

[3] KSS 53, p. 83.

X

RASA-SYNTHESIS

Karuṇa

The artistic mind has always shown a partiality for pathos. It is said that the sweetest songs are often songs of sorrow. The first Kāvya in Sanskrit rose out of the sense of pity. *Raseṣu karuṇo rasaḥ* is a well-known anonymous saying. Ānandavardhana says that the quality of sweetness which is the melting of the heart is found in the highest degree in Karuṇa:

माधुर्यमार्द्रतां याति यतस्तत्राधिकं मनः । *Dhva. Ā*, II. 9.

But to point out the beauty and appeal of a Rasa is not the making of any synthesis. By Rasa-synthesis is meant a reducing of all Rasa-s to the nature of one, a formulation of one as *prakṛti* and the rest as its *vikṛti-s*.

No Ālaṃkārika ever attempted a Karuṇa-synthesis, but Bhavabhūti, in his drama, *Uttararāmacarita, suggested* such a synthesis in Karuṇa. Ānandavardhana explains that the *Rāmāyaṇa* is an epic of Karuṇa:

रामायणे हि करुणो रसः स्वयमादिकविना सूत्रितः ' शोकः श्लोकत्वमागतः ' इत्येवंवादिना । निर्व्यूढश्च स एव सीतात्यन्तवियोगपर्यन्तमेव स्वप्रबन्धमुपरचयता । *Dhva. Ā*, IV, p. 237.

Bhavabhūti gave the same opinion when he said:

भगवान् भूतार्थवादी प्राचेतसः . . . पावनं वचनामृतं **करुणा-** द्भुतरसं च किञ्चिदुपनिबद्धम् . . . *Uttararāmacarita*, Act VII.

Writing a masterpiece dominated by Karuṇa, Bhavabhūti, in a self-conscious mood, says through Śleṣa:

अहो संविधानकम्—

एको रसः करुण एव निमित्तभेदाद्
भिन्नः पृथक् पृथगिव श्रयते विवर्तान् ।
आवर्तबुद्बुदतरङ्गमयान् विकारान्
अम्भो यथा सलिलमेव हि तत् समस्तम् ।।

ibid., III. 47.

'O! what a great play I have written!' he *seems* to exclaim to himself. By context, the passage refers to Tamasā observing the pathos that manifested itself in all the characters, though in different forms.

एक एव सन्नपि निमित्तभेदात् सखित्वपतित्वपत्नीत्वाद्युपाधिभेदाद् भिन्नः विलक्षण इव पृथक् पृथग् विवर्तान् श्रयते । वासन्तीसीतारामप्रभृतिषु परस्परविलक्षणावस्थाविशेषान् भजति ।

Vīrarāghava's comm., NSP ed., 1915, p. 99.

A general import bearing on our present subject of Rasa-synthesis *can* also be seen in this verse. Bhavabhūti *seems* to say that there is only one Rasa, Karuṇa, and that it assumes different forms called Śṛṅgāra, etc. even as the same water assumes the forms of a whirl, bubble, etc. Karuṇa is the *prakṛti*; the other Rasa-s are its *vikṛti-s*. Vīrarāghava, a well-known commentator, also saw such a meaning in this verse which shows that the interpretation is authenticated by tradition:

एक इति। रस्यते स्वाद्यत इति रसः, काव्यानुशीलनाभ्यासवशविशदीभूतवर्णनीयतन्मयीभवनयोग्यसामाजिकमनोमुकुरभाव्यमानतया निर्भरानन्दसंविद्रूपः। करुण इष्टजनवियोगजन्यदुःखातिशयः। एक एव सन्नपि निमित्तभेदाद् व्यञ्जकविभावादिविच्छित्तिविशेषाद् भिन्नः विलक्षणः। पृथक् पृथग् विवर्तान् परस्परविलक्षणशृङ्गाराद्यात्मना परिणामान्। व्यत्यस्तपरिणामः स्याद्विवर्तः इति कपिलः। श्रयते भजते . . . **इदमत्र कवेर्मतम्**—यद्यपि शृङ्गार एक एव रस इति शृङ्गारप्रकाशकारादिमतम्, तथापि **प्राचुर्याद् रागिविरागिसाधारण्यात्** करुण एक एव रसः। अन्ये तु तद्विकृतय इति।

Vīrarāghava's comm., p. 99.

To the Karuṇa-synthesis suggested by Bhavabhūti, this commentator added two arguments: one, that Karuṇa is present to the largest extent in life; and the other, that it is found not only in men with mundane attachments but in the Yogin-s also. These, however, do not make for the *prakṛti-vikṛti-bhāva* in Bhavabhūti's verse, and that alone forms the meaning of 'synthesis'. In English, the word 'sympathy' meaning 'response to another's feeling of sorrow', has come to be used in an enlarged sense to mean all forms of aesthetic response and attunement of heart, *citta-saṃvāda*; and here is an argument in favour of a Karuṇa-synthesis. For it seems, the model and the supreme example of a complete attunment of heart, which poetry and drama effect, are certainly the attunement of hearts in Karuṇa.

Śānta

The earliest regular attempt at synthesis in the field of Rasa-s by a theorist is however to be seen only in Abhinavagupta in his *Abhi. Bhā.* He sponsored the Śānta-synthesis by

considering Śānta as the one fundamental Rasa of which the other Rasa-s are modifications. He called Śānta the greatest Rasa, firstly because of its relation to the last and the greatest Puruṣārtha, Mokṣa. Next, poetic delight called Rasa is always of a non-worldly (*alaukika*) character, shorn as it is of all mundane associations, a limitless, unbounded and ineffable bliss, and hence is of the form of Śānta.

तत्र सर्वरसानां शान्तप्राय एवास्वादः, विषयेभ्यो विपरिवृत्त्या—।
Abhi. Bhā., GOS, I, p. 340.

Further, the Sthāyin of Śānta, the Ātman, is the very substratum of all mental activities; it is the one basic *citta* illumined by this Ātman that takes the form of the *vṛtti-s* of Śṛṅgāra, etc. Thus it is Sthāyi-tama; it is the Sthāyin of the Sthāyin-s, the *prakṛti* of which Rati, Hāsa and the rest are *vikṛti-s*. Says Abhinavagupta:

अत्र सर्वप्रकृतित्वाभिधानाय पूर्वमभिधानम्। ibid., p. 340.

And according to some MSS. known to Abhinavagupta, the Śānta Rasa section is found at the very beginning, even before the Śṛṅgāra section.

तथा च चिरंतनपुस्तकेषु 'स्थायिभावान् रसत्वमुपनेष्यामः' इत्यनन्तरम् 'शान्तो नाम शमस्थायिभावात्मकः' इत्यादि लक्षणं पठ्यते।
ibid., p. 340.

The Śānta text found in Bharata, according to some, definitely states this Śānta-synthesis in two verses:

भावा विकारा रत्याद्याः शान्तस्तु प्रकृतिर्मतः।
विकारः प्रकृतेर्जातः पुनस्तत्रैव लीयते॥
स्वं स्वं निमित्तमासाद्य शान्ताद्भावः प्रवर्तते।

पुनर्निमित्तापाये च शान्त एवोपलीयते ॥

NŚ, GOS, I, pp. 335-6.

This has already been shown above in the Śānta Rasa section.

AHAṂKĀRA-ŚṚṄGĀRA

When Abhinavagupta was synthesizing the Rasa-s in Śānta, a similar synthetic spirit was working in Bhoja who merged every Rasa and Bhāva in a *new* Śṛṅgāra he formulated. He said that at the root of all Bhāva-s lay the germ of Ahaṃkāra, otherwise called Śṛṅgāra and Abhimāna. It is a *guṇa* of the Ātman and is the result of past good acts. By Ahaṃkāra is meant a self-consciousness or the sense of ' I ' which marks off the cultured from the uncultured. It is that by which man has love not only for himself but for others and other objects as well. In this sense it is called Ātma-rati. It is this ' ego ' or ' self-love ' that is the one Rasa. Its manifestations are Rati, Hāsa, etc. Thus this basic Śṛṅgāra is different from the first derivative of that name, the Śṛṅgāra developed from Rati. So this Śṛṅgāra-synthesis is not a synthesis of the others in the first of the eight old Rasa-s of Bharata. This theory finds a brief statement in the fifth chapter of Bhoja's *SKĀ* and an elaborate exposition in his *Śṛ. Pra.* I have set this forth at great length in my *Bhoja's Śṛṅgāra Prakāśa* and here I give only a brief account. The *SKĀ* says:

रसोऽभिमानोऽहंकारः शृङ्गार इति गीयते ।
योऽर्थस्तस्यान्वयात् काव्यं कमनीयत्वमश्नुते ॥
विशिष्टादृष्टजन्मायं जन्मिनामन्तरात्मसु ।
आत्मसम्यग्गुणोद्भूतेरेको हेतुः प्रकाशते ॥

KM ed., V. 1-2, p. 474.

(See also *vṛtti* on p. 613 where Bhoja quotes Daṇḍin and draws out his own theory from Daṇḍin's verse). The *Śṛ. Pra.* says:

आत्मस्थितं गुणविशेषमहंकृतस्य श्रृङ्गारमाहुरिह जीवितमात्मयोनेः।
तस्यात्मशक्तिरसनीयतया रसत्वं युक्तस्य येन रसिकोऽयमिति प्रवादः ॥

. . . .

अप्रातिकूलिकतया मनसो मुदादेः यः संविदोऽनुभवहेतुरिहाभिमानः।
ज्ञेयो रसः स रसनीयतया **आत्मरक्तेः** . . .

Bhoja's Śṛ. Pra., pp. 500-1.

While Abhinavagupta in his Śānta-synthesis took his stand on that ultimate rippleless state of the Ātman, Bhoja, adopting the Sāṃkhya and Nyāya schools, took his stand on the Ātman with its first shoot of Ahaṃkāra. To Bhoja, even Śānta would appear only within the world of Ahaṃkāra; for to him, any Bhāva or Rasa can be experienced only through Ahaṃkāra. Śama as much as Rati is the product of Ahaṃkāra.

. . . तच्च आत्मनोऽहंकारगुणविशेषं ब्रूमः। स श्रृङ्गारः सोऽभिमानः स रसः। तत एते रत्यादयो जायन्ते। तैश्चायं प्रकर्षप्राप्तैः सप्तार्चिरर्चिश्चयैरिव प्रकाशमानः श्रृङ्गारिणामेव स्वदत इति।

Bhoja's Śṛ. Pra., p. 505.

What is called Rasa is an experience of bliss unconditioned by any name. So long as there is the knowledge of the state being Rati or Hāsa or anything else, the spectator is only in the state of Bhāvanā and Bhāva; beyond this is the state of Rasa. Says Bhoja:

आभावनोदयमनन्यधिया जनेन
यो भाव्यते मनसि भावनया स भावः।

यो भावनापथमतीत्य विवर्तमानः
साहंकृतौ हृदि परं स्वदते रसोऽसौ ॥ *Śr. Pra.*, loc. cit.

Thus Śṛṅgāra, Hāsya and Vīra are but Bhāva-states in reality. The truth of Rasa is that it is only one and has no more name than Rasa.

Preman

Side by side with or rather within this Ahaṃkāra-Śṛṅgāra synthesis, Bhoja formulates a synthesis in Preman also. Preman to him is a fundamental love lying at the root of all forms of attachments, Rati, Sneha, Bhakti, why, at the root of all Bhāva-s in much the same manner as Ahaṃkāra itself. If a person laughs, it is because he *loves* to laugh; if he fights, he *loves* to do so. Thus all activities go to fulfil a certain love which is innate in man and which explains all his activities; it is this love which makes all his activities a self-fulfilment. Bhoja has three stages of his Rasa: the Pūrvā Koṭi, the Madhyamā Avasthā and the Uttarā Koṭi. In the fisrt, it is the one Ahaṃkāra; in the second, the one Ahaṃkāra has become the forty-nine Bhāva-s, each growing to its relative climax through its Vibhāva-s, Anubhāva-s, etc.; in the third, all these several Bhāva-s become aspects of Preman, or rather ripen into Preman, from which stage again, experience passes into the primary stage of the one Rasa of Ahaṃkāra.

प्रेयः प्रियतराख्यानमित्यनेन समस्तभावमूर्धाभिषिक्ताया रतेः परप्रकर्षाधिगमाद् भावनाधि(ति?)गमे भावरूपतामुल्लङ्घ्य प्रेमरूपेण परिणतायाः उपादानाद् भावान्तराणामपि परप्रकर्षाधिगमे रसरूपेण परिणतिरिति ज्ञापयन्नहंकारस्य उत्तरां कोटिमुपलक्षयति। सर्वेषामपि

हि रत्यादिप्रकर्षाणां रतिप्रियो रणप्रियः परिहासप्रियः अमर्षप्रिय इति प्रेम्ण्येव पर्यवसानं भवति। *SKĀ*, p. 613.

In the *Śr. Pra.* he adds:

रसं त्विह प्रेमाणमेवामनन्ति।

Bhoja's Śr. Pra., pp. 503-4.

This Preman-synthesis finds an advocate in Kavikarṇapūra, the author of the *Alaṃkārakaustubha*, where he says:

प्रेमरसे सर्वे रसा अन्तर्भवन्तीत्यत्र महीयानेव प्रपञ्चः। ग्रन्थगौरवभयाद् दिङ्मात्रमुक्तम्। . . . तथा च—

'उन्मज्जन्ति निमज्जन्ति प्रेम्ण्यखण्डरसत्वतः।
सर्वे रसाश्च भावाश्च तरङ्गा इव वारिधौ ॥'

Varendra ed., pp. 147-8.

RATI-ŚṚṄGĀRA

The *Agnipurāṇa* took Bhoja's Ahaṃkāra, but instead of saying that Rati and all other Bhāva-s emanated from it, it said, that Rati was the first-born of Abhimāna which was itself a product of Ahaṃkāra and this Rati modified itself into Hāsa, etc. It further went behind Ahaṃkāra and said that Ahaṃkāra is the first manifestation of Rasa or Camatkāra which is the manifestation of the *ānanda*, the innate nature of the Supreme Being called Para Brahman:

अक्षरं परमं ब्रह्म सनातनमजं विभु।
वेदान्तेषु वदन्त्येकं चैतन्यं ज्योतिरीश्वरम् ॥
आनन्दः सहजस्तस्य व्यज्यते स कदाचन।
व्यक्तिः सा तस्य चैतन्यचमत्काररसाह्वया ॥

आद्यस्तस्य विकारो यः सोऽहंकार इति स्मृतः ।
ततोऽभिमानस्तत्रेदं समाप्तं भुवनत्रयम् ।।
अभिमानाद्रतिः सा च परिपोषमुपेयुषी ।
व्यभिचार्यादिसामान्यात् शृङ्गार इति गीयते ।।
तद्भेदाः काममितरे हास्याद्या अप्यनेकशः ।
स्वस्वस्थायिविशेषोऽथ (षोत्थ) परिघो (पो) षस्वलक्षणाः ।।

Agnipurāṇa, ch. 339, vv. 1-5.

An almost similar Rati-synthesis, which makes all the nine Rasa-s manifestations of Rati is seen in the *Svātmayogapradīpa*, quoted by Kumārasvāmin in his commentary on the *Pratāparudrīya*:

या स्थायिभावरतिरेव निमित्तभेदाच्छृङ्गारमुख्यनवनाट्यरसीभवन्ती ।
सामाजिकान् सहृदयान् नटनायकादीनानन्दयेत् सहजपूर्णरसोऽस्मि सोऽहम् ।।

ed. V. Raghavan, p. 196.

Adbhuta

Wonder is an invariable element in all enjoyment, mundane or artistic. In art and literature, the element of surprise, extraordinariness, wonder, is present everywhere. The very theme has to be striking; for, when we see an extraordinary situation, do we not describe it as being dramatic? Wonder helps love. Hāsya is only reversed wonder. The part Adbhuta has in Vīra is too patent; Bharata describes Adbhuta as born of Vīra. The hold of Adbhuta on the minds of the audience is fully realized by Bharata who says that the dramatist must so work out his story, so weave it, hide some part and reveal some, that the audience may get at each step a surprise and a thrill. One of the ends, which the means to

developing the plot called the Saṃdhyaṅga-s are to serve, is the presentation of the story in a wondrous manner, *āścaryavad abhikhyānam* (*NŚ*, Kashi ed., XXI. 54). There is again the need to complicate intricately the problems of the story and give out a series of revelations in the end, thus carrying away the heart in the end with thrill after thrill. This can be realized, for instance, when the closing scene of the *Mṛccha-kaṭika* or the *Mālavikāgnimitra* is read. The story has to be, says Bharata, in the form of a cow's tail, bushy at the end, with a crowd of suprises. There must be Adbhuta in the end:

कार्यं गोपुच्छाग्रं कर्तव्यं काव्यबन्धमासाद्य।
ये चोदात्ता भावास्ते सर्वे पृष्ठतः कार्याः ।।
सर्वेषां काव्यानां नानारसभावयुक्तियुक्तानाम् ।
निर्वहणे कर्तव्यो नित्यं हि रसोऽद्भुतस्तज्ज्ञैः ।। *NŚ*, XX. 46-7.

Similarly, on the side of verbal expression, the Vācya-vācaka, or the Vācikābhinaya in drama, Bhāmaha and Daṇḍin made a synthesis in Adbhuta when they praised Atiśayokti as the one great figure of which the rest are but several forms:

इत्येवमादिरुदिता गुणातिशययोगतः ।
सर्वैवातिशयोक्तिस्तु तर्कयेत्तां यथागमम् ।।
सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते ।
यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना ।।
Kāvyālaṃkāra of Bhāmaha, II. 84-5.

असावतिशयोक्तिः स्याद् अलंकारोत्तमा यथा ।

. . . . .

अलंकारान्तराणामप्येकमाहुः परायणम् ।
वागीशमहितामुक्तिमिमामतिशयाह्वयाम् ।। *KĀ*, II. 214-20.

This point has been explained at some length by Ānandavardhana and Abhinavagupta in the *Dhva. Ā* and the *Locana*, III, pp. 206-9. The striking quality of poetic expression is Atiśaya and Adbhuta:

. . . लोकोत्तीर्णेन रूपेण अवस्थानम् . . .
लोकोत्तरेण चैवातिशयः। तेन अतिशयोक्तिः सर्वालंकारसामान्यम्।

Locana, p. 208.[1]

This Adbhuta or element of surprise characterizes the climax-condition of all the Rasa-s. Adbhuta thus permeates a composition, its Alaṃkāra, Vastu and Rasa.

The regular theory of a synthesis of Rasa-s in Adbhuta was made by an ancestor of the author of the *Sāhityadarpaṇa*. He was known as Nārāyaṇa. In chapter 3 of his *Sāhityadarpaṇa*, Viśvanātha speaks of this Adbhuta-synthesis his in *Vṛtti* on verse three, in the name of his ancestor, Nārāyaṇa, and quotes a verse and a half to that effect from the writing of one Dharmadatta. This Dharmadatta is also cited as reviewing Bhoja's Śṛṅgāra theory in the *Rasasudhānidhi* of Sonṭhi Māra Bhaṭṭāraka, available in a manuscript in the Madras Govt. Oriental MSS. Library (MT 3210). This Dharmadatta evidently wrote an Alaṃkāra treatise in which he stated the theory of Adbhuta-synthesis first propounded by Nārāyaṇa. The text of this synthesis referred to in the *Sāhityadarpaṇa* runs as follows:

[1] Under Adbhuta Rasa, Bhānudatta says in his *Rasataraṅgiṇī*:

अत्युक्ति-भ्रमोक्ति-चित्रोक्ति-विरोधाभासप्रभृतयोऽद्भुता एव।

Under Citrokti mentioned here, he brings all expressions turning on Lakṣaṇā. लाक्षणिकमखिलं चित्रोक्तिरेव।

चमत्कारश्चित्तविस्ताररूपः विस्मयापरपर्यायः। तत्प्राणत्वं च अस्मत्पितामहसहृदयगोष्ठीगरिष्ठकविपण्डितमुख्यश्रीमन्नारायणपादैरुक्तम्। तदाह धर्मदत्तः स्वग्रन्थे—

'रसे सारश्चमत्कारः सर्वत्राप्यनुभूयते।
तच्चमत्कारसारत्वे सर्वत्राप्यद्भुतो रसः॥
तस्मादद्भुतमेवाह कृती नारायणो रसम्।' इति। ch. III.

It is accepted that Camatkāra is *rasāsvāda*. This Camatkāra is a fillip to the mind which is in essence a wonder. The *lokottaratva* of all *rasāsvāda*, accepted on all hands, again points to Adbhuta.

Kavikarṇapūra subscribes to this idea and, incorporating it in his description of *rasāsvāda*, says:

तथा हि नटेनानुक्रियमाणानुकार्यचरितदर्शनश्रवणजनितचमत्कारातिशयेन विगलितवेद्यान्तरतया तदेकस्फूर्तिसनाथेन अद्भुतमिदं रामसीतयो रतिकलाकौशलम्, अद्भुतमिदं रामरावणयोर्युद्धम्, अद्भुतमिदं प्रेतरङ्कादिविचेष्टितिम् इत्यादिना सर्वेष्वेव रसेषु—

रसे सारश्चमत्कारो यं विना न रसो रसः।
तच्चमत्कारसारत्वे सर्वत्रैवाद्भुतो रसः॥
इत्यादिदिशा चमत्कारपूर्वकमद्भुतत्वातिशयस्फूर्तौ . . .।

Alaṃkārakaustubha, p. 137.

Bhānudatta too accepts that in Śṛṅgāra and other cases there is an element of Adbhuta as *aṅga*; where it is *aṅgin*, the Rasa becomes Adbhuta proper:

शृङ्गारादौ चमत्कारदर्शनाद्यत्र मनोविकृ(स्तृ?)तिरङ्गतया भासते तत्र शृङ्गारादय एव रसाः। प्राधान्येन यत्र भासते तत्राद्भुत एव रसः

RT, ch. 1.

Prabhākara, author of the *Rasapradīpa*[1] refutes this Adbhuta-synthesis:

—इति नारायणेन अद्भुत एव रस इत्यभिहितम् । धर्मदत्तादिभिश्च तदेवानुसृतम् । तन्न साधु । वैलक्षण्यस्य अनुभवसिद्धत्वात् । प्रकृतिभेदाच्च । नापि व्यभिचारिषु स्थायिन इव रत्यादिषु विस्मयानुगमः । शोकादिषु तथाननुगमात् ।

Prabhākara points out that the relish in each Rasa is distinct (*vilakṣaṇa*) and proceeds from a distinct Sthāyin. Adbhuta cannot also be said to be the continuing factor in all Rasa-s or their Sthāyin-s like a Sthāyin in and through all its Vyabhicārin-s; clearly, Adbhuta does not exist in Śoka.

He says further that to have a Rasa, its Vibhāva-s, etc. must have been presented; no poet includes in his presentation the Vibhāva-s, etc. of Adbhuta when presenting other Rasa-s. If, however, it is held that the Camatkāra relished in all Rasa-s is Adbhuta and it is the latter that we call Rati, etc. because of the Vibhāva-s of Rati, etc. presented, we might call these cases of Adbhuta, and not Rati, etc. because of the continuing Vismaya; if Vismaya is not present, then its relish is ruled out. If it is contended that all the Rasa-s produce additionally and separately some Adbhuta, let them; but it cannot be called Rasa; it has been given the name Camatkāra; nothing is gained or lost by calling this Camatkāra, Adbhuta Rasa:

. . . लौकिके रसे नियमतः तद्विभावादेः अनुपनिपातात्, काव्यादौ च तथानुपनिबन्धात् ।

[1] Sarasvati Bhavana Texts No. 12, p. 40.

अथ प्रतीयते तावत् सर्वत्र चमत्कारः स चाद्भुत एव; तस्यैव रत्यादिविभावानुरोधेन व्यपदेशान्तरमिति। तत्र तर्हि विस्मयानुरोधेन अद्भुतव्यपदेश इत्यपि सुवचत्वात्। अन्यथा तद्विरहिणामपि तदास्वादप्रसङ्गात्।

अथ पृथगेवायमद्भुतः सर्वैरेव रसभेदाभिमतैर्जन्येत, जन्यतां स तु न रसः। किंतु तद्धेतुः स्थायी अलौकिकचमत्कारोत्य (र इत्य) भियुक्तव्यवहारात्। तस्य तथा परिभाषणे तु नास्माकमपचयो न युष्माकमुपचय इति संक्षेपः। विस्तरस्तु मदुन्नीतालंकाररहस्येऽध्येयः।

Rasapradīpa, p. 40; see also p. 10.

He adds in the end that he has refuted this theory of 'Adbhuta in all Rasa-s' in his earlier Alaṃkāra work, the *Alaṃkārarahasya*, also, which is not available to us now.

On the practical side, Śaktibhadra's *Āścaryacūḍāmaṇi* illustrates the dominating Rasa of Adbhuta, and this has been explained in detail by Professor Mahāmahopādhyāya S. Kuppuswami Sastriar in his Introduction (pp. 12-15) to the Balamanorama edition of this play. The now lost *Kṛtyārāvaṇa*[1] also seems to be a play which specialized in Adbhuta. Towards the end of the 17th century, young Mahādeva wrote his *Adbhutadarpaṇa*, where Rāma is made to say:

यत् सत्यमभितः स्तब्धैः इन्द्रियैरिन्द्रजालवत्।
अद्भुतैकरसावृत्तिः अन्तर्मीलयतीव माम्॥ KM 55, IV. 8.

Rasa only One

It may be granted that an element of wonder, the Bhāva of Vismaya as a Saṃcārin, enters many Sthāyin-s and Rasa-s, but it is absent at least in Śoka and Karuṇa as Prabhākara

[1] See my *Some Old Lost Rāma Plays*, Annamalai University, 1961, pp. 27 ff.

effectively points out. Though *rasāsvāda* is *citta-saṃvāda* and is called Camatkāra, the *citta-saṃvāda* is not, in all cases, of the form of an 'enlargement', *vistāra*. There is Vikṣobha as in Bībhatsa and there is Druti as in Śṛṅgāra and Karuṇa. This Druti of Śṛṅgāra and Karuṇa is totally absent in Raudra, Bībhatsa, Bhayānaka and Adbhuta, and in this way the Karuṇa-synthesis is defective. Abhinavagupta's Śānta and Bhoja's Ahaṃkāra-Śṛṅgāra going to the very substratum of the emotions, may be conceded some validity; so also the synthesis in Preman, Vīra meaning Preman for Utsāha, and so on.

But though it might be difficult to prove and accept that all the Rasa-s are but forms of some one of them, it has been recognized by all writers that Rasa as such, the ineffable bliss, is one. Rasa is Rasa. It has no other name. It is one. It is like the Brahman or the Sphoṭa. The names Śṛṅgāra, Vīra, etc. and the consequent plurality and difference are ultimately unreal; or they are at best *like* parts or aspects of a whole. Hence it is that Bharata also, says Abhinavagupta, uses the singular number when speaking of Rasa:

न हि रसाद् ऋते कश्चिदर्थः प्रवर्तते । *NŚ*, GOS, I, pp. 273-4.

—तत एव निर्विघ्नस्वसंवेदनात्मक**विश्रान्तिलक्षणेन रसनापर**-पर्यायेण व्यापारेण गृह्यमाणत्वाद् रसशब्देनाभिधीयते। तेन रस एव नाट्यम्, यस्य व्युत्पत्तिः फलमित्युच्यते। तथा च 'रसादृते' (६-३३) इत्यत्र **एकवचनोपपत्तिः**। ततश्च मुख्यभूताद् **महारसात्** स्फोटदृशीव असत्यानि वा, अन्विताभिधानदृशीव उभयात्मकानि सत्यानि वा, अभिहितान्वयदृशीव तत्समुदायिरूपाणि वा, रसान्तराणि भागाभिनिवेश-दृशा निरूप्यन्ते।[1] *Abhi. Bhā.*, GOS, I, p. 269.

[1] As corrected by me.

Again, commenting on the *sūtra* of Bharata, *na hi rasād ṛte*, etc. Abhinavagupta says that though names are given to it differently according to its evoking conditions, Rasa is fundamentally one, and hence it is that Bharata refers to it in the singular number:

पूर्वत्र बहुवचनमत्र चैकवचनं प्रयुञ्जानस्यायमाशयः—**एक एव तावत् परमार्थतो रसः** सूत्रस्थानत्वेन रूपके प्रतिभाति। तस्यैव पुनर्भागदृशा विभागः। ibid., p. 273.

Abhinavagupta says that therefore Rasa and Nāṭya mean the same thing.[1] In experience also we find that our relish is one undefined state of the form of a repose of the mind, Viśrānti. Bhaṭṭa Narasiṃha, a later commentator on Bhoja's *SKĀ*, in his exposition of Bhoja's Rasa theory, points out that Rasa as relish, *svāda*, is one:

अष्टावेव स्थायिन इति कुतः? तावतामेव स्वादात्मकत्वादिति चेत्, किमेतेष्वनुस्यूत एकः स्वादात्मा? तर्ह्यनक्षरमिदमुक्तम्—एतेषां कूटस्थ एक एव स्वादात्मा; एते च तद्विशेषा इति—

'अत्रे (अतः) सर्वेषां कूटस्था (स्थ) एक एव स्वादात्मा।'

Madras MS., MT 2499, p. 150.

Kavikarṇapūra states the point more elaborately and clearly. He considers a certain blissful state of the mind, which is a quality (*guṇa*) of the mind established in the *sattva-guṇa* and completely devoid of any touch of either *rajas* or *tamas*, as the one eternal Sthāyin and the one eternal Rasa. This Sthāyin called Ānanda or *āsvādāṅkurakanda*, 'the root of the sprout of relish', is separately and diversely

[1] Cf. his *Locana*, p. 149. प्रीत्यात्मा च रसः, तदेव नाट्यम्, etc. Cf. also Abhinavagupta's borrower Śārṅgadeva: नाट्यशब्दो रसे मुख्यः। *SR*, VII. 17.

named according to the different causal conditions, the Vibhāva-s. The difference between this writer and Abhinavagupta and others is that he expressly postulates a Sthāyin also for this one Rasa which they do not in so many words, for, according to them, the question of the Sthāyin does not arise in this state of relish, the two being identical. In fact, even according to Kavikarṇapūra, the Rasa is Āsvāda and the Sthāyin also is the same, the only difference being that, in the latter, it is still in an undeveloped dormant condition, *aṅkura* and *kanda*:

आस्वादाङ्कुरकन्दोऽस्ति धर्मः कश्चन चेतसः ।
रजस्तमोभ्यां हीनस्य शुद्धसत्त्वतया सतः ।।
स **स्थायी** कथ्यते विज्ञैः—विभावस्य पृथक्तया ।
पृथग्विधत्वं यात्येष सामाजिकतया सताम् ।। V. 63.

सामाजिकतया सतां सामाजिकानाम् **एक एव** कश्चिदास्वादाङ्कुरकन्दो मनसः कोऽपि धर्मविशेषः स्थायी । स तु विभावस्य उक्तप्रकारद्विविधस्य भेदैरेव भिद्यते । *Alaṃkārakaustubha*, V, p. 122.

Commentary: एक एवेति—ननु **स्थायिभावरूपधर्मस्य एकत्वे** कथमेकस्य स्थायिनः वीररस उत्साहत्वम्, करुणरसे शोकत्वम्, अद्भुतरसे विस्मयत्वं भवति, परस्परविरुद्धानामेतेषाम् उत्साहत्वादीनाम् एकस्मिन् स्थायिरूपधर्मे वृत्तित्वाभावादित्याह—स त्विति । स एकोऽपि धर्मः उक्तप्रकारद्विविधस्य विभावस्य भेदैरेव भिन्नो भवति इत्यर्थः । यथैक एव स्फटिकः जपाकुसुमादिनानापदार्थानां सङ्गात् कदाचिद्रक्तः, कदाचित् पीतः, कदाचिच्छ्यामः, इत्यादिविविधाकारो भवति, तथा एक एव स्थायिरूपो धर्मः वीररसादिपोषकानां नानाविधविभावानां सङ्गात् कदाचिदुत्साहरूपः, कदाचिद्विस्मयरूपः, कदाचित् शोकरूप इत्यादिविविधाकारो भवतीति भावः । p. 122.

In the same chapter, Kavikarṇapūra again states this in clearer language:

बहिरन्तःकरणयोर्व्यापारान्तररोधकम् ।
स्वकारणादिसंश्लेषि चमत्कारि सुखं रसः ।। V. 70.

अयं तु उत्तमप्रकृतीनाम् अनुकार्याणां स्वतःसिद्ध एव । काव्यादौ तु सामाजिकानामेव । तेषां सर्वरसाभिव्यक्तिशाली **एक एव** पूर्वोक्तः कश्चन आस्वादकन्दः चेतोधर्मविशेषः स्थायी । तत्र युक्तिः दर्शयिष्यते—

रसस्य आनन्दधर्मत्वाद् **ऐकध्यम्**, भाव एव हि ।
उपाधिभेदान्नानात्वम्, रत्यादय उपाधयः ।। V. 71.

रत्यादयः स्थायिनः यथा नानाविधशरावसलिलतारतम्येऽपि तरणि-बिम्बप्रतिबिम्ब एक एव, तथा उपाधिगत एव भेदः, नानन्दगतो रसस्य ।

Comm.: आनन्दधर्मत्वात् चरमानन्दरूपत्वाद् ऐकध्यमेकविधत्वम् । यथा सितोपलायाः पाकान्तरं नास्ति . . . तथैव रसस्यापि । pp. 130-1.

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ADDITIONAL NOTES

P. 6. 11. 8-16:

In a new manuscript of the *Abhi. Bhā.*, not used for the GOS edn., which I have compared, the line referring to Taṇḍu and Muni as names of Nandin and Bharata is not found.

P. 38. no 20, *Gītavītarāga*:

This has recently been edited by Dr. A. N. Upadhye for the Bharatiya Jnanapitha, New Delhi 110.001. (1972).

P. 46:

In the list of the philosophical plays, add after no. 42, one more: the *Vivekamihira* in 5 Acts, by Hariyajvan alias Nīlakaṇṭha Nargunḍa of the 18th cent., of Dharwar, of which there are 2 MSS. in the Bharata Itihasa Samsodhaka Mandala, Poona, and on which an article appeared recently in the *Journal of the Oriental Institute* of the M.S. University, Baroda, 18.4 (June 1969), pp. 351-7.

Pp. 56, 101-2, 151, 187:

The *Ālambana-vibhāva* of Śānta, especially in p. 101, where the phenomenal world is considered as Ālambana, if Nirveda (Vairāgya) or even Śama is the Sthāyin: It may be added here that this is the view taken by Jagannātha Paṇḍita, who says (p. 33, *RG*): शान्तस्य अनित्यत्वेन ज्ञातं जगदालम्बनम् and (p. 35) अत्र प्रपञ्चः सर्वोऽप्यालम्बनम् । According to Jagannātha, Nirveda is the Sthāyin of Śānta.

P. 188:

On Krodha as Sthāyin and Amarṣa as Vyabhicārin being the same in two different grades, see Jagannātha, *RG* p. 32: अयमेव अमर्षाख्यो व्यभिचारीति विवेकः ।